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CATALOGUE

OF

DRAWINGS BY BRITISH ARTISTS

AND

ARTISTS OF FOREIGN ORIGIN

WORKING IN

GREAT BRITAIN,

PRESERVED IN THE

DEPARTMENT OF PRINTS AND DRAWINGS

IN THE

BRITISH MUSEUM.

BY

LAURENCE BINYON, B.A.,

ASSISTANT IN THE DEPARTMENT OF PRINTS AND DRAWINGS.

VOL. III.

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PREFACE.

THE present, being the third, volume of the official Catalogue of drawings by British artists and Foreign artists working in Great Britain, has been prepared like the former volumes by Mr. Laurence Binyon, Assistant in the Department of Prints and Drawings. It includes the letters I to R, and accordingly contains many names diversely distinguished in the history of British art, and among them some of the very highest eminence. Endeavour is always made in the department, so far as the means at its disposal will allow, to secure an adequate representation of the productions of native artists recently deceased; so that alongside of the handiwork of the older masters, such as Kneller, Lawrence, Morland, Müller, Reynolds, Romney, and Rowlandson, the student will find herein described examples of C. Keene, Lord Leighton, Sir John Millais, and John Ruskin. There are also included a few drawings by living artists, notably Professor Legros, who have been so generous as to enrich the Museum collections by presenting the Trustees with specimens of their skill. A special feature of the present volume is the transcript, on pages 198–221, of the manuscript notes and journals of Sir Joshua Reynolds from the two sketch-books which contain the record of his observations in the churches and galleries of Italy during his early tours in that country. The transcripts previously published from these sketch-books had been both partial and perfunctory; in Mr. Binyon's work the text from both books is given for the first time fully and completely. For the rest, the same plan and method in all respects have been followed here as in Vols. I. and II. It is intended to complete the Catalogue by the issue of two more volumes—*viz.*, a fourth to contain the remaining names of the alphabet from S to Z, as well as a supplement detailing the acquisitions which have come in too late for insertion under the main alphabet; and a fifth giving full indexes of portraits, places, and subjects represented.

SIDNEY COLVIN.

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CATALOGUE OF DRAWINGS.

VOL. III.

IBBETSON, Julius Cæsar (b. 1759, d. 1817). Painter; born at Scarborough; apprenticed to a ship painter at Hull; came to London 1777; went as draughtsman in Cathcart's embassy to China, but returned from Java on Cathcart's death there; after much domestic and pecuniary trouble, retired to Ambleside and later to Masham in Yorkshire; painted cattle and landscapes in a style akin to Morland's, influenced by Wilson; drew rustic scenes in water colours.

1. Two on one mount, roy., viz.:—

   (*a*) Cattle on a Mountain Side. Two oxen lying down, and a cow standing between them, lieking her flank; behind, a steep hill-side. Signed and dated on the margin *Julius Ibbetson ad Natur. de.* 1793.
   Oil colours on paper; $6\frac{3}{8} \times 8\frac{3}{4}$ in.

   (*b*) Horses and Cart. Three horses standing by a cart, near a building, l., with a view over hilly country, r. Signed and dated on the margin *Julius Ibbetson ad nat. del.* 1793.
   Oil colours on paper; $6\frac{3}{8} \times 8\frac{7}{8}$ in.

2. Carter and Horses. A man with a basket loading a cart, to which a horse is harnessed; two horses standing by, and a wheelbarrow in the foreground.
   Peneil; roy., $5 \times 7\frac{1}{2}$ in.
   Nos. 1 and 2 were bequeathed by Richard Payne Knight, Esq., 1824.

3. Landscape with Figures. A view over a valley with small lake, perhaps Rydal or Grasmere, to mountains beyond; from the valley a road comes up to the r. foreground under a high rock and a spreading tree, where a peasant has just brought his horse and cart, in which are his family, to the top of the hill, while a man and a woman are going down the road to the valley. Signed *Julius Ibbetson fecit.*
   Water colours and Indian ink, strengthened in part with pen outlines; roy. $12\frac{1}{2} \times 17\frac{1}{4}$.
   Purchased June, 1869.

4. Cattle on an Upland. Upland pastures, with mountains behind bathed in evening light from the l.; two oxen about to fight on the further side of a stream's bed at the l.; others in the r. foreground, watching them or lying down.
   Water colours, with some pen work; roy., $7\frac{3}{4} \times 11\frac{5}{8}$ in.
   Purchased October, 1877.

5. A Farm Yard. Rough ground, with a horse and two cows feeding near a barn and haystack at the l., and another cow lying down by a pond, on the near side of which, in the r. foreground, are some pigs; beyond, a view of hilly country.
   Water colours, with some pen work; roy., $7\frac{5}{8} \times 11\frac{5}{8}$ in.
   Purchased May, 1890, at the Percy sale.

IMAGE, Selwyn (b. 1849). Painter and designer; born at Bodiam; studied under Ruskin at Oxford; living artist.

1. Album, containing designs for the 'Hobby Horse' magazine.
(1) Design for a Woodcut. Two knights riding hobby horses. Signed and dated *S. I.*, 1883.
Pen-and-ink.
Engraved on wood by W. H. Hooper for prospectus to the 'Hobby Horse.'

(2) Design for Cover to the Magazine. Allegorical design, with a tree growing from among dead brambles and fungi, and dawn appearing beyond black mountains; used as a border enclosing the title of the magazine, with the design described above, No. (1), as centre; represented here by a proof from the woodcut pasted on the paper. Signed and dated *S. I.*, 1884.
Pen-and-ink.
Engraved by W. H. Hooper.

(3) (*a*) Initial D with a bird.
(*b*) Initial T with a bird.
(*c*) Initial P with a bird.
(*d*) Initial W with a flower.
(*e*) Initial N with a bird.
Engraved on wood and used in Vol. I.

(4) Memorial Design for Arthur Burgess. 'The river of life overhung by the poppies of death, whence the soul, symbolized by a bird, flies upward into Light.' Inscribed IN. PIAM. MEMOR ARTVRI. BVRGESS. QVI. OB. MENS. MAIO. DI. NON. MDCCCLXXXVI. Signed and dated *S. I.*, 1886.
Pen-and-ink.
Reproduced in Vol. I., p. 90.

(5) Memorial Design for Matthew Arnold. Upright panel with chequered border, enclosing a design for oak leaves and briar roses with a butterfly and the inscription EXSPECTO RESURRECTIONEM MORTUORUM ET VITAM VENTURI SÆCULI. IN P.M. M.A.
Pen-and-ink.
Reproduced in Vol. III., p. 83.

(6) Conventional Design for Tailpiece.
Pen-and-ink.
Reproduced in Vol. V., p. 27.

(7) Memorial Design for William Bell Scott. The three trees, ARS, POESIS, PHILOSOPHIA, with a dove descending; inscribed IN P.M. GULIELMI BELL SCOTT. An upright panel with border. Signed *S.I.*
Pen-and-ink.
Reproduced in Vol. VI., p. 16.

(8)-(9) 'The Beggar Maid.' Manuscript, with decorations of a play for children by Elinor Rendel. 2 pp.
Pen-and-ink.
Reproduced in Vol. VI., p. 60.

(13) The Shepherds listening to the Angels at the Nativity. Two shepherds, one kneeling. Inscribed with text from the Vulgate on the border. Signed *S.I.*
Pen-and-ink.
Reproduced in the new series, Vol. I.
Presented by Herbert P. Horne, Esq., October, 1896.

INCE, Joseph Murray (b. 1806, d. 1859). Water-colour painter; born at Presteign, Radnorshire; pupil of David Cox; worked in London and Cambridge 1826–1835; afterwards till death at Presteign; exhibited landscapes, chiefly at Suffolk Street, 1826–1858.

1. Water Break its Neck, Radnorshire. A deep rocky hollow, into which a torrent pours from above, and foams into the foreground; a few pines and birches grow from hedges in the rock; in the l. foreground is a man sketching. Signed and dated *J. M. Ince*, 1831.
   Water colours; roy., 8 × 13¼ in.

2. Maeslough Castle, Radnorshire. View of the castle rising above trees and backed by hills, with an avenue of Scotch firs curving to it from the l. foreground; a man, followed by two dogs, riding up the avenue, and cattle in the park r. between the foreground and the castle. Signed and dated *J. M. Ince*, 1831.
   Water colours; roy., 8 × 13⅜ in.

3. A Country House in Wales. A house seen from the drive, with a man at the door greeting a lady and gentleman on horseback; behind, in the distance, a conical hill. Signed and dated *J. M. Ince*, 1831.
   Water colours; roy., 8 × 13¼ in.
   Nos. 1—3 were purchased February, 1880.

4. Cheddar, Somersetshire. View looking up the village street from the hexagonal cross in the r. foreground to the church, which rises beyond cottages and trees; a carrier with waggon and six horses comes along the road. Signed and dated *J. M. Ince*, 1845.
   Water colours; roy., 8¼ × 13½ in.

5. High Street, Oxford. View from near Carfax, looking down the street as far as All Souls', with the spires of All Saints' and St. Mary's l.; the r. side of the street in shadow; figures on the pavement and hooded carts and a coach in the road. Signed and dated *J. M. Ince*, 1837.
   Water colours; roy., 13½ × 10½ in.
   Nos. 4 and 5 were purchased May, 1893.

INMAN, W. S. (worked about 1815–1838). Architectural draughtsman; exhibited at the Royal Academy 1815–1838.

1. Part of Old London Wall, taken from George Street, Tower Hill, 1818.
   Water colours; 6⅜ × 12 in.

2. Part of Old London Wall, at the Back of Trinity Square, 1818.
   Water colours; 7⅞ × 12 in.
   Both in Portfolio XXXVII. of the Crace Collection of London Views, purchased November, 1880.

IRELAND, Jane (worked about 1792–93). Miniature painter and etcher; daughter of Samuel Ireland, the engraver and collector; worked in London; exhibited miniatures at the Royal Academy, 1792–93.

1. Portrait of Charles Lloyd. Bust in an oval, turned r., the face looking full.
   Water-colour stipple; 3⅛ × 2½ in.
   Charles Lloyd, b. 1775, poet and friend of Charles Lamb and of Coleridge, died 1839.
   Inserted in a copy of Byron's 'English Bards and Scotch Reviewers,' enriched with illustrations collected by William Evans, purchased November, 1888.

IRELAND, Samuel (d. 1800). Engraver, draughtsman and author; began life as a weaver, but taught himself drawing, engraving and etching, and produced a number of prints; published 'Graphic Illustrations of Hogarth' 1794–1799, and a series of 'Picturesque Tours' 1790–1797, with illustrations by himself; best known as the father of W. H. Ireland, the celebrated forger of Shakespeare MSS., whose fabrications he persisted in believing genuine till his death.

1. Kirby Hall, Northampton. View of the house standing r., behind a wall, in which is an ivy-grown gate at the l.
   Water-colour tint; roy., 5 × 7¼ in.

2. Kirby Hall, Garden Front. View of the house from the garden, with water in the foreground.
   Water-colour tint; roy., 4½ × 6½ in.
   Both purchased January, 1880.

JACKSON, John, R.A. (b. 1778, d. 1831). Painter; born at Lastingham, Yorkshire; helped by Sir George Beaumont, he came to London, 1804; studied at the Royal Academy and exhibited there from 1804; painted portraits, both in oils and in water colours, of a vigorous, plain excellence; elected A.R.A. 1815, R.A. 1817.

1. Portrait of Dr. Edward Daniel Clarke. Bust in three-quarter face, turned l. and looking l.; wearing the Cambridge LL.D. gown.
   Water colours, highly finished; roy., 9⅜ × 7⅜ in.
   Edward Daniel Clarke, b. 1769, d. 1822, travelled in Europe and Asia and made collections of minerals and antiquities, now at Cambridge; LL.D. of Cambridge, 1803, first professor of mineralogy in that university, 1808, librarian, 1817; published scientific and antiquarian works.
   Purchased February, 1852.

2. Portrait of James Perry. Three-quarter length, seated, directed to front, the head in three-quarter face turned l. and looking l.; the lower part of the figure only slightly indicated.
   Water colours, highly finished; roy., 11⅜ × 9½ in.
   James Perry, journalist, b. 1756 at Aberdeen, came to London 1777, and after working on other papers, started, about 1789, the *Morning Chronicle*, which became the chief organ of the Whigs, and though prosecuted more than once was very successful; d. 1821. Another water-colour portrait of Perry by Jackson was in Archdeacon Burney's, and afterwards in Dr. Percy's, collection.

3. Portrait of Joseph Nollekens, R.A. Half length, seated with r. elbow on a table, directed to front, in three-quarter face turned r. but looking full.
   Pencil and water colours; highly finished; roy., 9⅞ × 7⅞ in.
   For another portrait and for biography of Nollekens, see under Edridge (No. 2).
   Nos. 2 and 3 were purchased March, 1868.

4. Portrait of John Bacon, R.A., after J. Russell, R.A. Bust turned to l. and front, with hands holding chisel and mallet and resting on a marble head, the face in three-quarters turned r. and looking r.
   Water colours, highly finished; roy., 7⅞ × 6⅝ in.
   After a portrait painted in 1792, and engraved by J. Collyer. For Bacon's biography, see in this catalogue under his name.
   Purchased February, 1852.

5. Portrait of George Colman, Senior, after Reynolds. Half length, seated at a table, r. hand in coat, l. arm on books, with face resting on l. hand; head in three-quarter face, turned l. and looking l. Signed and dated *Jackson del.* 1810, and inscribed *George Colman Senr. Dramatist.*

Water-colour tint and stipple over black chalk, highly finished; roy, $10\frac{7}{8} \times 8\frac{1}{2}$ in.

The picture by Reynolds was engraved in mezzotint by G. Marchi, in stipple by E. Scriven.

George Colman, b. 1733, well known as author of the 'Jealous Wife' and other plays, was manager of the Haymarket Theatre; d. 1794.

Purchased May, 1801.

6. Two on one mount, roy., viz.:—

(*a*) Study for the Portrait of a Lady. Three-quarter length, seated, facing to front, head turned a little l., r. arm on back of chair.

Indian ink, $3\frac{1}{8} \times 2\frac{1}{2}$ in.

(*b*) Study for Portrait of the Same Lady. In the same attitude. Dated *April 15th*, 1808.

Pen-and-ink sketch, $5\frac{7}{8} \times 3\frac{5}{8}$ in.

Purchased February, 1849.

7. Portrait of Hannah More. Head and shoulders turned l., nearly in profile, and looking l.; wearing cap tied under the chin.

Pencil sketch; roy., $8\frac{3}{4} \times 7\frac{1}{8}$ in.

Hannah More, b. 1745, won an early reputation as a writer of poems and plays, some of which succeeded on the stage; was a friend of Garrick and Dr. Johnson; in later life her writings were all religious and moral in aim, and were very widely read; she established Sunday Schools and did much for education; d. 1833.

8. Portrait of Alexander, Emperor of Russia. Half length, standing, turned to front and r., the face almost in profile, turned r. and looking r.; in uniform, with l. hand on sword; bare-headed.

Pencil sketch; roy., $9 \times 7\frac{1}{4}$ in.

Alexander, b. 1777, succeeded to the throne of Russia, 1801; alternately the enemy and friend of Napoleon, whose invasion of Russia ended in disastrous failure; increased his empire and bettered its condition by his reign; welcomed in England, 1814; d. 1825.

9. Two on one mount, roy., viz.:—

(*a*) Portrait of a Gentleman. Head and shoulders directed to front, the face in three-quarters turned r. and looking r.

Pen-and-ink sketch; $8\frac{3}{4} \times 7$ in.

Probably after a picture, not from life.

(*b*) Portrait of George Colman, Senior, after Reynolds. Sketch from the same portrait as that described above, No. 5. Inscribed *The first of S^r^ Joshua's pictures I ever saw*, 13 *Jan.*, 1802.

Black chalk sketch; $9\frac{3}{4} \times 8$ in.

Nos. 7—9 were purchased July, 1856.

10. Portrait of Sir David Wilkie, R.A. Head and shoulders in three-quarter face, nearly profile, turned l. and looking l.; with mouth half open. Signed and dated *J. Jackson del.* 1807.

Pencil; roy., $7 \times 5\frac{1}{4}$ in.

When this sketch was made, Wilkie, who came to London in 1805, was a pupil at the Royal Academy, and was twenty-two; he was a close friend and comrade of Jackson and of Haydon. For his biography see in this catalogue under his name.

Purchased July, 1860.

11. Portrait of General Phipps. Half length, standing towards the l., the face in three-quarters turned l., looking full. Signed and dated *J. Jackson del.* 1818, and inscribed *Genl. Phipps.*

Pencil; roy., $8\frac{3}{4} \times 7$ in.

A half-length portrait of Phipps by Jackson, in the same attitude but in uniform, was engraved in mezzotint by C. Turner, and published 1824. The Hon. Edmund S. Phipps, M.P. for Scarborough (b. 1760, d. 1837), accompanied Jackson on a tour through the Netherlands in 1816, when the artist made some of the sketches described below.

Purchased October, 1870.

12. Study for Portrait of William Smith, LL.D. Head and shoulders, in full face, looking downwards. Inscribed *Wm. Smith, Geologist.* Signed and dated *J. Jackson, del. Feb.* 26, 1831.
Pencil; roy., $10\frac{7}{8} \times 7\frac{1}{4}$ in.
William Smith, b. 1769, a well-known geologist and civil engineer, spent his life chiefly in engineering drainage and irrigation works; but his fame rests on his scientific attainments, as the founder of stratigraphical geology; published his great geological map of England and Wales 1815; d. 1839.
Purchased October, 1872.

13. Portrait Study of an Octogenarian. Three-quarter length, sitting on a chair, turned to front and l., and looking l.; r. hand on lap, l. hand in coat; wearing hat and gaiters. Inscribed *Born May*, 1719. *J. Jackson del. Sepr.* 1806.
Black chalk on drab paper; roy., $10\frac{5}{8} \times 8\frac{1}{4}$ in.
Purchased February, 1880.

14. Portrait Study of a Lady. A young lady, with ringlets, half length; three-quarter face, looking l. Inscribed *The last sketch by Jackson on his death-bed.*
Pencil; roy., $9\frac{7}{8} \times 8\frac{1}{8}$ in.
Purchased November, 1884.

15. Head of a Man, after Vandyck. Head of a man with small pointed beard, in a ruff; full face, looking l.
Red and black chalk; roy., $4\frac{1}{2} \times 3\frac{1}{2}$ in.

16. Nicholas Berchem, after Rembrandt. Study from the portrait in the Duke of Westminster's Collection. Signed *Jackson del.*
Pencil; roy., $8\frac{1}{8} \times 6\frac{1}{8}$ in.

17. Virgin and Child, after Parmigiano. The Virgin and Child on clouds. Signed and dated *Oct.* 5, 1808, *J. J. From Parmigiano.*
Pen-and-ink; roy., $7\frac{3}{8} \times 4\frac{5}{8}$ in.
Nos. 15–17 were published June, 1879.

18. Album containing landscape studies.

(1) Scene in the North of England. A village by a sheet of water under a hill, probably in Yorkshire.
Pencil and monochrome wash.
Purchased February, 1880.

(2) (*a*) Church at Milton, Hants. Signed and dated *J. Jackson, delt.* 1806.
Pencil.
Purchased February, 1880.

(*b*) Lastingham, Yorkshire. The artist's birth-place. Dated *Lastingham, Oct.* 28, 1828.
Pencil.
Purchased July, 1856.

(3) (*a*) Cottages at Lastingham. Signed *J. Jackson delt.*
Pencil.
Purchased February, 1880.

(*b*) Cottages at St. John's Wood.
Pencil.

(4) (*a*) Scarborough from Scalby Mill.
Pencil.

(*b*) Scarborough from the South. Dated *Scarbro'* 20 *Sep.*
Pencil.

(5) Scarborough from the Beach.
Pencil.
Nos. (3) (*b*)–(5) purchased July, 1856.

(6) (*a*) Steyne Hotel, Brighton.
Pencil.
Purchased February, 1880.

(*b*) A Mansion in a Park.
Pencil.

(7) (*a*) Shakespeare's Cliff, from the Sea. Dated *August* 23*rd*, 1819.
Pencil.

(*b*) Dover from the Pier. Dated *Dover August* 23*rd*, 1819.
Pencil.
Nos. (6) & (7) purchased July, 1856.

(8) (*a*) Seat of J. Turner, Esq., Chiswick.
Pencil and pen.
Purchased February, 1880.

(*b*) View of Haarlem from Outside the Town. Dated *Haarlem Sept.* 1*st*, 1816.
Pencil.

(9) (*a*) Street in Chalons. Dated *Chaalons Aug.* 2?*th*, 1813.
Pencil.

(*b*) House with Tower, Noyers. Dated *Noyers Aug.* 29*th*, 1824.
Pencil.

(*c*) A Village. Dated *Aug.* 27*th*, 1819.
Pencil.
Nos. (8) (*b*)–(9) purchased July, 1856.

(10) (*a*) Street and Church in Sierre, Switzerland. Dated *Sierre, Sept* 6*th*, 1819. Signed *John Jackson, R.A.*
Pencil.
Purchased February, 1880.

(*b*) Gate of Sion, Switzerland. Dated *Sion, Sept.* 6*th*, 1819.
Pencil.
Purchased February, 1880.

(11) (*a*) Rampart of Narni. Dated *Narni Oct.* 12*th*, 1819.
Pencil.

(*b*) Gate of Spoleto. Dated *October* 12*th*, 1819.
Pencil.
(*a*) & (*b*) purchased July, 1856.

(*c*) Ruined Battlements of Nepi. Signed *J. Jackson.* Dated *October* 13*th*,'19.
Pencil.
Purchased February, 1880.

JACKSON, Samuel (b. 1794, d. 1869). Landscape painter; born in Bristol; pupil of F. Danby; elected Associate of the Water Colour Society, 1823; painted in a style akin to that of Barret; worked in England and Wales, chiefly in the neighbourhood of Bristol, and in the West Indies; during his last years painted chiefly Swiss views in oils.

1. The Rising of the Nile. Clusters of columns and ruins of temples scattered over a plain, darkened by a cloudy evening, with a strip of light on the horizon; in the foreground shallow waves flowing out over the land. Signed *S. J.*
Sepia; roy., $5\frac{3}{4} \times 13\frac{3}{8}$ in.
Purchased May, 1890, at the Percy sale.

JAMESON, J. H. (worked about 1811–1821). Draughtsman; biography unknown.

1. Portraits of Grimaldi, Ellar and Barnes, in a Pantomime. Grimaldi as Clown, and Barnes as Pantaloon, with Ellar as Harlequin balanced between their shoulders.
   Water colours; roy., $8\frac{1}{2} \times 10$ in.
   Joseph Grimaldi (b. 1779, d. 1837) was the most celebrated of all clowns and pantomimists.
   Purchased August, 1875.

JARVIS, H. (worked about 1834). Draughtsman; biography unknown.

1. Uniform of an Infantry Officer, 1834. Whole-length figure in blue, with white trousers, sword and cap. Signed *H. Jarvis, fecit, 1st March*, 1834.
2. Undress Uniform of an Infantry Officer, 1834. Whole-length figure, with large soft cap, holding a cane.
   Water colours; $10\frac{3}{8} \times 7\frac{7}{8}$ in.
   Purchased March, 1867.

JOHNSON, Harry John (b. 1826, d. 1884). Water-colour painter; born at Birmingham; went as a boy in 1840 to Lycia with Sir Charles Fellowes; pupil of S. Lines and W. J. Müller; member of the Institute of Painters in Water Colours.

1. Isola San Giulio, Lake of Orta. Near view of the island with campanile towering r. above a house with a loggia which rises from the water; distant mountains l. Signed with monogram. Inscribed *Isola San Giulio*, and dated *Sept.* 20, 1852.
   Pencil and some water-colour tint on drab paper, heightened with white; roy., $10\frac{5}{8} \times 7\frac{3}{4}$ in.
2. Courtyard, Isola Bella, Lago Maggiore. A courtyard at the back of old houses, with two women seated on steps under a balcony overgrown with a gourd. Signed with monogram. Inscribed *Isola Bella*, and dated *Aug.*, 1847.
   Pencil and some water-colour tint on greenish-gray paper, heightened with white; roy., $11\frac{1}{2} \times 14\frac{1}{2}$ in.
3. Ventimiglia. View, from a sandy spit, of the town on a steep slope towards the r., with the mountains rising beyond it crowned with fortifications; the town reflected in still water r.; near the foreground, a woman seated under an improvised tent. Dated *Ventimiglia, Sept.* 5, 1851, and signed with monogram.
   Pencil with some water colour and body colour on greenish paper; imp., $12\frac{5}{8} \times 20\frac{1}{4}$ in.
   Nos. 1–3 were purchased October, 1885.
4. Angers. The banks of the Mayenne, which flows into the foreground; at the r. the old town of Angers on its hill, dominated by the castle and cathedral; at the l. the lower new town; in the distance a bridge, and nearer, the two ends of a suspension bridge (which gave way on April 16, 1850, when more than two hundred soldiers were drowned). Inscribed *Angers, with the suspension bridge, Aug.*, 1850. Signed with monogram.
   Pencil; imp., $12 \times 25\frac{1}{2}$ in.
   Purchased October, 1886.

JOHNSON, J. (worked about 1814).

1. St. Andrew's Church, Holborn, in 1814.
   Water colours; $6\frac{1}{2} \times 8\frac{1}{4}$ in.
   No. 95 in Portfolio XXVII. of the Crace Collection of London Views, purchased November, 1880.

JOHNSON, T. (worked about 1651–1675). Draughtsman; made drawings of Canterbury, etched by Daniel King for his 'Cathedral and Conventual Churches of England and Wales'; possibly also the engraver of a mezzotint portrait of Bullock the Comedian.

1. The Baths at Bath. A large court surrounded by houses and containing two baths, the smaller, 'the Queen's,' at the l., the larger, 'the King's,' at the r. In the centre of the latter a pavilion rises from the water, in which a crowd of men, women, and children are swimming, standing, and disporting; the small bath is also filled with people, and numbers of spectators lean on the balustrades surrounding the baths and look from the windows of the houses. Signed and dated *T. Johnson Delineāt*, 1675. Inscribed above with explanations of letters indicating particular parts of the bath, and with the inscription 'Bladud, son Ludhudebras | the eight king of the Britains | from Brute, a great philosopher | and mathematitian; bred at Athens | and recorded the first discoverer | and founder of these baths | eight hundred sixty and three years | before Christ, that is two thousand | five hundred thirty five years | since | Anno Domini 1672.'
   Indian-ink wash and pen; imp., $13\frac{1}{4} \times 18\frac{5}{8}$ in.
   Purchased June, 1881.

JONES, George, R.A. (b. 1786, d. 1869). Painter; only son of John Jones the engraver; studied at the Royal Academy; served for a time in the Army and painted many well-known pictures of Peninsular battles and Waterloo, besides later historical events; towards the end of his life produced a great number of drawings; elected A.R.A. 1822, R.A. 1824; Librarian and Keeper of the Academy.

1. The Deluge. A man standing in an attitude of despair on a rock, the last remnant of the land, while his wife, kneeling beneath, holds up to him his child; corpses floating in the water, which stretches to the horizon under an inky sky. Signed and dated *G. Jones*, 1823.
   Indigo and sepia, with some pen work, on gray paper, heightened with white; roy., $10\frac{3}{8} \times 8\frac{1}{4}$ in.
   Purchased June, 1869.

2. Study for the Picture 'Battle of St. Vincent, Nelson boarding the San Josef.' The deck of the San Josef, with the San Nicolas seen beyond. At the r. Nelson, with a party of sailors and marines, leaps down from the San Nicolas, already boarded, and overpowers the few opposing Spaniards, whose commander on the quarter deck l. stands ready to deliver up his sword; men crowd on the rigging of both the Spanish ships, and on the bowsprit of the Captain, Nelson's ship, beyond.
   Sepia and pen, with some indigo; roy., $12 \times 16\frac{3}{4}$ in.
   The picture, purchased by the British Institution in 1827, was presented to Greenwich Hospital.

3. Study for a Picture: Akbah Impeded in his Conquests by the Sea. The Arabian conqueror Akbah at the head of his cavalry, riding into the surf of the Atlantic, on the Moorish coast, and lifting his sword while uttering a vow to heaven; in the r. distance, the moon rising beyond the spears of Akbah's army. Inscribed with above title and *Gibbon C.* 51.
   Sepia, with some indigo; roy., $9\frac{5}{8} \times 12\frac{7}{8}$ in.

4. Study for a Picture: The Finding of the Body of Charles of Luxemburg on the Field of Cressy. A night scene; a soldier, followed by two women, holds up a torch over the body of the blind king, who lies supine among the dead knights, who had led him into the battle with their horses tied together. Inscribed *Charles of Luxemburg, blind King* (?), *killed at the battle of Cressy, Froissart* 134.
   Sepia and indigo; roy., $7\frac{3}{8} \times 11\frac{1}{2}$ in.

5. Danaë. Danaë with the infant Perseus at her breast, in a boat on the rough sea. Signed *G. Jones, R.A.*, and inscribed *Danae.*
   Indigo and sepia: roy., $9\frac{1}{4} \times 12$ in.

6. Thracians Defying the Storm. Four Thracians on horseback, shooting arrows at the thunderstorm breaking above them; a fifth lies on the ground, killed by the lightning. Signed *Geo. Jones.*
   Sepia and indigo; imp., $14\frac{5}{8} \times 18$ in.

7. Don Emanuel de Souza wrecked on the Coast of Africa. Don Emanuel cast on the shore with his wife and two children; they lie in a prostrate group, threatened by a huge wave, beyond which are dimly seen a crowd of men on rafts, or struggling in the water, and the sinking ship r. Signed and dated *Geo. Jones*, 1824 (?).
   Indigo and sepia; imp., $14\frac{1}{8} \times 21\frac{1}{8}$ in.
   Nos. 2–7 were presented by Mrs. Jones, October, 1872.

8. Album containing 94 small studies from the female nude, made in the school of the Royal Academy.

9. Album containing 93 studies from the female nude.

10. Album containing 93 studies from the female nude.

11. Album containing 94 studies from the male and female nude.

12. Album containing 93 studies from the male nude.

13. Album containing 93 studies from the female nude.

14. Album containing 94 studies from the male nude.

15. Album containing 93 studies from the male nude.

16. Album containing 99 studies from the male and female nude.

17. Album containing 93 studies from the male and female nude.
    The drawings in Nos. 8–17 are all in black chalk, on tinted paper, heightened with white.

18. Album containing 90 studies, somewhat larger than the preceding, from the male and female nude.
    Black chalk or sepia on tinted paper, heightened with white.
    Nos. 8–18 were presented by the artist, February, 1871.

JONES, Inigo (b. 1573, d. 1652). Architect; born in London; worked in Italy and Denmark, returning 1604–5; designed scenery, dress, and machines for a long series of masques by Ben Jonson, Chapman, Campion and others; worked in Italy, especially at Vicenza, 1613–14; made Surveyor-General of Works, 1615; built (1619–22) the Banqueting House at Whitehall, which was to have formed part of an immense palace, but the designs were never carried out; added a western portico to old St. Paul's; built the piazza and church in Covent Garden, Ashburnham House, and The Grange, Coleshill, and other houses in the country; fine collections of his drawings are at Chatsworth and at Worcester College, Oxford.

1. The Death of Lucretia. Lucretia leaning back in a chair, supported by her father, l., while her husband, r., pulls out the dagger from her breast, and a maid bends over her behind.
   Pen-and-ink; roy., $10 \times 7\frac{3}{8}$ in.
   Bequeathed by Sir Hans Sloane, Bart., 1753.

2. Studies of Heads. Six heads of bearded men and five heads of women.
   Pen-and-ink; roy., $9\frac{7}{8} \times 7\frac{3}{4}$ in.
   Probably after drawings by Baldassarre Peruzzi.
   Presented by William Fawkener, Esq., 1799.

3. Four on one mount, roy., viz. :—

   (*a*) Two Heads. An old bearded man and a young woman looking down.
   Pen-and-ink; $3\frac{1}{8} \times 2\frac{3}{4}$ in.

   (*b*) Head of an old Man. A bald old man, bearded, in profile, looking r.
   Pen-and-ink; $3\frac{3}{4} \times 3\frac{1}{8}$ in.

   (*c*) Head of a Man with short pointed Beard. In profile, looking l.
   Pen-and-ink; $3\frac{3}{4} \times 3\frac{1}{8}$ in.

   (*d*) Sheet of Studies. Nude figure of a young man carrying a dish; heads of a youth in profile, looking l., and of a woman in full face; below, studies of a hand, a small nude figure with a short cloak, a woman's face turned r., a mouth, eye, ear, and nose.
   Pen-and-ink; $5\frac{3}{4} \times 7\frac{3}{4}$ in.

4. Four on one mount, roy., viz. :—

   (*a*) Three Heads. Heads of an old man and two young men, all looking l.
   Pen-and-ink; $3\frac{1}{8} \times 4\frac{1}{2}$ in.

   (*b*) Head of a Man. In profile, looking l., wearing a cap.
   Pen-and-ink; $3\frac{3}{8} \times 2\frac{1}{8}$ in.

   (*c*) Head of a Boy. In profile, turned l., looking down.
   Pen-and-ink; $2\frac{1}{2} \times 2\frac{1}{4}$ in.

   (*d*) Studies of a Head. Studies of a female head turned r. and looking up; turned l. and looking up l.; and seen from beneath, foreshortened, turned l.
   Pen-and-ink; $4\frac{1}{8} \times 6\frac{3}{8}$ in.

   Nos. 3 and 4 were purchased from the Earl of Wicklow, August, 1874.

5. Design for a Masque. Four figures of genii, two as men and two as boys, in compartments, separated by three blank panels; above, trophies of shields and helmets; below, a narrow frieze of grotesque figures.
   Pen-and-bistre, with bistre wash; roy., $7\frac{5}{8} \times 10\frac{7}{8}$ in.
   Purchased June, 1880. Formerly in the collection of Sir Joshua Reynolds.

After Inigo Jones.

Façade of a Church. Perspective drawing of the façade of a church. With scale of feet, *Scala di Braccie dodici Fiorentine.* Inscribed in ink by Horace Walpole *Church at Leghorn designed by Inigo Jones*, and in pencil by Richard Bull *and drawn by him; given me by Lord Orford who wrote the above.*
Pen-and-ink, with Indian-ink wash; roy., $14\frac{1}{4} \times 10\frac{3}{8}$ in.
This drawing has no resemblance to the façade of San Francesco at Leghorn, ascribed to Jones by popular tradition; nor does it appear to be his work.
Purchased June, 1881, at the Bull sale.

Portfolio, containing elevations and plans for the rebuilding of Whitehall Palace. The banqueting house at Whitehall was burnt down in January, 1618-19, and Inigo Jones built the new banqueting house on the site, 1619–22. It was intended by the architect to be part of an immense palace, never built. For this palace Jones made at different times a number of drawings, but no complete design for the whole; at least none survives. There is, however, a complete design, based on Jones's various drawings, at Worcester College, Oxford; the work, as seems certain from a comparison with other signed drawings in the same collection, of John Webb, his pupil and executor. The Oxford set of drawings embodies Jones' earlier, colossal scheme, notable for its circular or 'Persian' court. Plans and elevations of this palace were engraved in W. Kent's 'Designs of Inigo Jones,' 1770. The drawings now to be described embody a later, diminished, and considerably different scheme. Some of them were engraved for Colin Campbell's 'Vitruvius Britannicus,' 1717. Campbell says that he procured the designs 'from that ingenious gentleman, William Emmet, of Bromley . . . . from whose original drawings the following five plates are published.' Emmett seems to have considered the drawings Nos. (1)-(8) to be by Jones himself, but the internal evidence must be considered

decisive against this supposition. The question of rebuilding Whitehall was revived after Jones' death in the reign of William III., and again when Queen Anne came to the throne. Possibly Emmett was the architect applied to, as among the present set of drawings are designs by him for a palace for Queen Anne.

[(1)–(20)] Elevations and plans of Whitehall Palace.

(1) (2) Elevation of the East Front.
Pen-and-sepia.
Engraved with modifications by H. Hulsbergh in Campbell's 'Vitruvius Britannicus,' Vol. II., pl. III.

(3) (4) Section of the Palace from North to South, looking East.
Pen-and-sepia.
Engraved by H. Hulsbergh in 'Vitruvius Britannicus,' Vol. II., pl. V.

(5) (6) Elevation of the West Side, from Within.
Pen-and-sepia.

(7) (8) Elevation of the South Front.
Pen-and-sepia.
Engraved by H. Hulsbergh in 'Vitruvius Britannicus,' Vol. II., pl. IV.

(9) Elevation of the North Front, by W. Emmett. Inscribed *The Incomparable Architect, Inigo Jones, having in y^e^ year* 1639 *presented these his designs for y^e^ Building of White-Hall, to King Charles y^e^ First: which through y^e^ Iniquity of y^e^ Times could not be put in Execution. It has unfortunately happened y^t^ (as one evil is often y^e^ cause of more) that y^e^ North Front of this Design having been lost—I have to ye best of my Judgement Erected this Front, from y^e^ Original Plan of Mr. Jones, in his stile, to make y^e^ Designs Compleat. Wm. Emmett of Bromley in y^e^ County of Kent. An^o^* 1717.
Pen-and-ink and Indian-ink wash.

(10) Section of the Palace from North to South. Copy of (3) and (4).
Pen-and-ink.

(11) Elevation of the South Front. Copy of (7) and (8).
Pen-and-ink.

(12) Elevation of the East Front. Copy, with considerable alterations, of (1) and (2).
Pen-and-ink.

(13) Elevation of the West Front. Copy, with alterations in the same style as the last, of (5) and (6).
Pen-and-ink.

(15) Plan of the First Floor of the Palace.
Pen-and-ink.

(16)–(20) Plans of Portions of the Palace. Apparently in a different hand from the last.
Pen-and-ink.

(21)–(23) Part of the Elevation of a Palace designed by W. Emmett for Queen Anne. One of the pediments contains the initials A. R. interlaced.
Pen-and-sepia, with Indian-ink wash.

(24) Fragment of the elevation of the same Palace. Signed and dated *William Emmett de Bromley in Com̃ Kent, Esqr., An^o^ Dom̃* 171 . [last figure cut off].
Pen-and-sepia, with Indian-ink wash.
Presented by G. W. De Norman, Esq., August, 1848.

JONES, Owen (b. 1809, d. 1874). Architect and ornamental designer; born in London; son of a Welsh scholar; pupil of Louis Vulliamy; travelled in Italy, Egypt, the Levant and Spain, making a special study of Arab ornament; published an elaborate work on the Alhambra, 1845, followed by a series of well-known works on Ornament, which had considerable influence on manufactures.

1. Elevation of the Great Exhibition, Hyde Park, 1851. View of the 'Crystal Palace,' seen lengthwise in perspective. Groups of figures scattered about the grass in the foreground and near the entrances.
   Water colours; ant., $11\frac{3}{4} \times 37\frac{3}{4}$ in.
   Owen Jones was appointed in 1851 to superintend the works of the Great Exhibition, and took an active part in the arrangement and decoration of the building.
   Presented by Sir Edward Durning-Lawrence, Bart., April, 1899.

JONES, T. H. (worked about 1836–1848). Draughtsman; worked in London; biography unknown.

1. George, the Donkey Man. An old man standing by his donkey with his arms folded, holding the bridle by one hand and looking l.; the donkey's saddle on the ground by his feet. Inscribed above *Brightonian Sketches No.* 1, and below, *George the Donkey Man. T. H. Jones of London delt.* 1836.
   Water-colour sketch; roy, $12\frac{1}{4} \times 7\frac{1}{2}$ in.
   Purchased March, 1851.

2. Nell Gwynn's House, St. James' Square: Site of the Army and Navy Club. Signed and dated *T. H. Jones* 1848.
   Water colours; $9\frac{1}{2} \times 6\frac{1}{4}$ in.
   No. 96 in Portfolio XI. of the Crace Collection of London Views, purchased November, 1880.

3. Hyde Park Gate, as it Appeared in 1756. Copied from an earlier drawing or print.
   Water colours; $7\frac{1}{4} \times 11\frac{1}{2}$ in.
   No. 39 in Portfolio X. of the Crace Collection.

JOPLING, Joseph Middleton (b. 1831, d. 1884). Painter; worked in London; for some years clerk in the Horse Guards; exhibited numerous pictures, chiefly domestic, also historical subjects and flower and fruit pieces, at the Royal Academy and elsewhere, 1848–1884; Associate of New Water Colour Society, 1859–1876.

1. Queen Victoria Reviewing Troops. The Queen on horseback in a scarlet habit and plumed hat acknowledging the salute of the troops marching past at the r.; she is seen in profile looking r. and the troops are outside the picture; at the l. a group of the Prince Consort and Staff on horseback.
   Pen-and-ink, with water colour wash; roy., $9\frac{5}{8} \times 13\frac{3}{4}$ in.
   Purchased October, 1886.

JOSEPH, Caroline (worked about 1800–1820). Miniature painter; biography unknown.

1. Portrait of the Rev. T. Beresford; after a miniature. Bust turned to front, in three-quarter face, looking r.
   Water-colour stipple; $3\frac{1}{2} \times 3$ in.
   Inserted in a copy of Byron's 'English Bards and Scotch Reviewers,' enriched with illustrations collected by W. Evans, purchased November, 1886.

JOSEPH, George Francis, A.R.A. (b. 1764, d. 1846). Painter; studied at the Royal Academy, and exhibited there and at the British Institution, 1788–1846; elected A.R.A. 1813; painted historical and fancy subjects, and designed book illustrations, but is best known by his numerous portraits in oil and miniatures; worked in London till 1836, afterwards at Cambridge.

1. Portrait of Charles Lamb. Head and shoulders in three-quarter face turned l. and looking l. Inscribed *Charles Lamb* 1819; *drawn by G. F. Joseph, Esq., A.R.A.*

   Water-colour stipple; roy., 16½ × 11 in.

   At the time when this portrait was taken, Lamb was forty-four and had obtained recognition as a critic; but it was not till the following year, 1820, that he began the series of 'Elia' essays in the *London Magazine*, by which he became best known. Lamb was in 1819 living with his sister, in Russell Street, Covent Garden.

   From a copy of Byron's 'English Bards and Scotch Reviewers' enriched with illustrations collected by William Evans, purchased November, 1886.

JOY, William (b. 1803, d. 1867) and **John Cantiloe** (b. 1806, d. 1866). Marine painters; brothers; born at Yarmouth; worked at Yarmouth till about 1832; employed by Government as draughtsmen at Portsmouth; worked afterwards in London and Chichester; both brothers worked together on the same pictures.

1. Men-of-War at Spithead. Calm water, with the coast l.; a three-decker line-of-battle ship near the foreground, with stern towards the r. and sails half set; at the r. a two-decker coming to anchor from the l., with her crew busy furling the sails; at the l. a yacht and some small boats; evening light. Signed and dated *Joy*, 1858.

   Water colours; imp., 14½ × 17⅛ in.

2. Ships in a Storm. A three-decker man-of-war, with topmasts struck and shortened sail, driving towards the r. foreground under a storm of rain and wind; at the l. a disabled ship struck by a flash of lightning. Signed and dated *Joy*, 1858.

   Water colours; imp., 14 × 20½ in.

   Both purchased December, 1883.

JOY, John Cantiloe.

1. Shipping in a Roadstead. A calm sea, with strip of beach in the foreground and part of the distant headland r.; a group of fishing boats starting l., and more to the r.; an English man-of-war anchored, and two others beyond at some distance; a man on the beach with a shrimp net, and a small boat near the shore.

   Water colours; roy., 7¼ × 10⅜ in.

2. Shipping in a Breeze. The sea near a coast, which appears in the distance r.; a strong breeze blowing off the land, with rain-clouds; near the foreground a cutter tacking to the r., and beyond her a brig going before the wind; another brig l., and in the offing l. a ship; smaller craft in the r. and l. distance.

   Water colours; roy., 8¼ × 11½ in.

   Both purchased May, 1877.

JUDKIN, Rev. Thomas James (b. 1788, d. 1871). Amateur painter; exhibited landscapes at the Royal Academy and elsewhere between 1823 and 1849; worked at Southgate.

1. A Glen. A hollow in the hills, with groups of trees and a stream in the l. foreground among rocks and bushes. Signed and dated *Rev^d. T. J. Judkin*, 1848.

   Charcoal and monochrome wash, heightened with white; imp., 11⅞ × 15 in.

   Purchased January, 1872.

KANGIESSER, W. F. (worked about 1810–1820). Water-colour painter; exhibited at the Old Water Colour Society and other galleries 1814–1815; worked in London, the Lake Country and Devonshire.

1. Derwentwater from Castle Head. View from the brow of the hill, looking south over the whole extent of the lake, dotted with sails, to Borrowdale; on a bank in the foreground at the l. a man and two women under a group of birch trees.
   Water colours: roy., 12 × 16¼ in.
   Purchased May, 1890, at the Percy sale.

KAUFFMANN, Angelica, R.A. (b. 1741, d. 1807). Painter and etcher; born at Coire, Switzerland; daughter of a painter; worked with precocious talent at Como, Milan, Rome and other Italian towns; from 1766 to 1781 in London, where she painted numerous portraits and decorations for houses; a foundation member of the Academy, 1769; married 1781 Antonio Zucchi, a Venetian painter, and spent the rest of her life in Rome; a vast number of her pictures were engraved, and she herself etched a number of plates.

1. Study for a Picture. A young man, scantily clothed, sitting on the ground and looking up, with hand outstretched. Signed and dated *Angelica Kauffman, R.A.*, 1771.
   Black chalk on brownish paper, heightened with white; roy., 11⅞ × 19 in.
   Bequeathed by R. Payne Knight, Esq., 1824.

2. The Judgment of Paris. Paris, sitting l., egged on by Cupid at his elbow, offers the apple to Venus, whom the three Graces are unrobing; at her feet are two doves billing; at the r., frisking sheep.
   Pen-and-ink and sepia wash, heightened with white; roy., 3¼ × 13¼ in.
   Purchased May, 1846.

3. The Death of Adonis. Adonis lying back supported l. by a nymph, while Venus, r., bends over him and tries to staunch his wound.
   Chalks on brownish paper; roy., 14⅛ × 11½ in.

4. A Sacrifice to Ceres. Before a statue of Ceres, placed near trees at the r., a priestess is pouring into a tripod, while a girl, met by a boy, brings bread on a platter from the r., and another girl prepares to wreathe the statue with a garland; behind the priestess sits a woman motioning a child to silence, and a little beyond, l., two seated women sing, while a third, standing by them, plays a lyre; further off, a dance of youths and maidens.
   Pen-and-ink and sepia wash; roy., 8 × 13¼ in.
   Nos. 3 and 4 were purchased March, 1847.

5. The Letter. Half-length figure of a girl seated at a table facing r., leaning on her elbow and reading over the letter which she has just written.
   Black chalk and stump; roy., 4⅜ × 5 in.
   Purchased October, 1872.

6. Fortitude. A female figure seated turned to r., but looking l., with one arm resting on a column, and a lion at her feet.
   Black chalk and stump; roy., circle, 12 in. diam.
   Engraved in stipple by G. Scorodoomoff and published 6 Feb., 1777.
   Purchased October, 1875.

7. Paris brought to Helen. Paris led by Cupid from the r., approaching a couch on which Venus sits with Helen.
   Black chalk on gray paper; roy., 10⅝ × 15 in.
   Purchased May, 1885.

8. A Bacchante. A whole-length figure of a Bacchante holding a tambourine in one hand and a thyrsus in the other.
   Pencil on warm gray paper, heightened with white; roy., 16⅛ × 10⅜ in.
   Purchased October, 1886.

KEARNEY, William Henry (b. 1800, d. 1858). Water-colour painter; foundation member and vice-president of the Institute of Painters in Water Colours; painted chiefly landscape; worked in London.

1. Two on one mount, roy., viz.:—

(*a*) Abergavenny. View on the banks of the Usk, which flows into the l. foreground; at some distance a bridge, the road over which winds along the side of the hills that rise above the stream; on the bank are trees, and a group of women washing by the water; a few houses on the l. bank and some cattle in the stream. Signed with monogram.
Water colours and Indian ink; $5\frac{3}{4} \times 8\frac{3}{4}$ in.

(*b*) Dolgelly. A group of cottages on rising ground at the r., with trees beyond; a thatched shed is built against the nearest of them, and three cows are in front of it; a path leads from the foreground, past the houses into the vale beyond, opening l. to the horizon; a girl with a pail near the shed, and two other figures further off. Signed with monogram.
Water colours and Indian ink; $6\frac{1}{4} \times 9\frac{1}{4}$ in.
Purchased December, 1885.

KEATE, George (b. 1729, d. 1797). Writer and amateur painter; born in Wiltshire; lived for some years abroad, chiefly at Geneva, and became a friend of Voltaire; wrote poems, antiquarian papers, and an account of the Pelew Islands; exhibited at the Royal Academy and elsewhere, 1766–89.

1. Album containing views in France, Italy, Savoy, Switzerland and Dalmatia. All in Indian ink, some with pen outlines.

(1) Frontispiece. A ruined alcove, inscribed *Views of several places and of several peices* [sic] *of Antiquity in different parts of France, Italy, Savoy & Switzerland, taken in a Tour made thro' those Countries in the years* 1754, 1755 *and* 1756, *together with some sketches of the Antiquities of Pola.*

(2) Decorative Title (by Robert Adam): Pedestal of a ruined monument, with figures reading an inscription on it: *That those whom curiosity may lead to turn over these drawings may account for their incorrectness, they are requested to remember that this collection was begun by accident and compleated without any knowledge of the rules of the art,* etc. Signed *R. Adam delint.*
For Adam, See Vol. I., p. i. of this catalogue.

(3) (*a*) Decorative Title: 'Views in France.'
(*b*) Head of an old Woman at Calais.
(*c*) 'Our Host at Abbeville. July, 1754.'
(*d*) 'Our Cicerone at Marli.'
(*e*) Black Veils worn by all the Women at Amiens.

(4) (*a*) Bridge over the Yonne at Joigny in Burgundy. Dated *July* 1754.
(*b*) A View of the Town of Joigny.

(5) (*a*) View near Sens on the river Yonne. Dated 1754.
(*b*) View of a little Village in Burgundy. Dated *July* 1754.

(6) View of Dijon. Dated *July* 28*th.* 1754.

(7) (*a*) A Benedictine Convent on the Yonne.
(*b*) A Market Woman at Chalons sur Saône.
(*c*) Beggar Woman at Tournus.

(8) (*a*) The Method of Cultivating the Vines in Burgundy.
(*b*) The Method of Cultivating the Vines in Dauphiny.

(9) (*a*) Convent of Carthusians at Dijon. Dated *July* 20*th* 1754.
(*b*) Market Women of Burgundy, on donkeys.

(10) (*a*) Remains of Aqueducts at Lyons; and Roman Bath in the Garden of the Convent of Ursulines.
(*b*) 'An old Lady of Burgundy and her Maid on the Road.' Dated 1754.

(11) View of part of Lyons from the Rhone.

(12) (*a*) The Convent of Carthusians a little above Lyons.
(*b*) Fetsin, upon the Rhone near Lyons.

(13) (*a*) View of St. Pierre d'Assise, at Lyons.
(*b*) 'Grenes sur la Rhosne.' Dated *Aug*^{t} 1754.

(14) (*a*) View of Vienne from the Rhone. Dated *Aug*^{t}. 1754.
(*b*) Roman Monument near Vienne.

(15) View of part of Vienne. Dated *August* 1754.

(16) (*a*) Pont de Clef, a League from Grenoble. Dated *Aug*^{t}. 1754.
(*b*) The Chamber of Parliament at Grenoble.

(17) (*a*) View near St. Laurent on the Road to the Grande Chartreuse, Grenoble.
(*b*) View near the Grande Chartreuse.

(18) (*a*) View of the Grande Chartreuse.
(*b*) Different Habits of Carthusians.

(19) (*a*) The Cave of St. Bruno.
(*b*) A Countrywoman of Dauphiné. Dated *Augt.* 1754.

(20) (*a*) View of Pont St. Esprit. Dated *Augt.* 1754.
(*b*) Remains of Triumphal Arch erected to C. Marius at Orange.

(21) (*a*) Petrarch's Castle and the Fountain of Vaucluse. Dated *Augt.* 1754.
(*b*) 'King Regnier's Mistress. From the original painting in the Convent of Celestines at Avignon.' Dated *Aug*^{t}. 1754.

(22) Bridge of Avignon. Dated *Augt.* 1754.

(23) (*a*) Part of the Walls of Avignon, from the Bridge.
(*b*) A Mule of Provence.
(*c*) Old Spinner at Marseilles.

(24) The Pont du Gard.

(25) (*a*) Tour Magne at Nismes.
(*b*) Outer part of the Temple of Diana at Nismes.

(26) Interior of the Temple of Diana at Nismes. Dated *August* 1754.

(27) View of the Amphitheatre at Nismes. Dated *August* 1754.

(28) (*a*) Inner part of the Corridor.
(*b*) The Maison Carrée, Nismes.

(29) (*a*) Method of Ploughing in Languedoc.
(*b*) Castelnaudary.

(30) (*a*) La Grotte Percée, under which passes the Canal Royal. Dated *Aug*^{t}. 1754.
(*b*) The Eight Sluices at Béziers. Dated *Aug*^{t}. 1754.

(31) (*a*) Bridge of the Canal Royal, near Narbonne, with the basin of the same at Ayde.

(*b*) Episcopal Palace at Narbonne.

(32) (*a*) Decorative Title: 'Views in the Mediterranean.'

(*b*) Cavallaio, a small Bay in the Mediterranean.

(33) (*a*) Santa Frettosa on the Mediterranean.

(*b*) Mediterranean Fishing Boats.

(34) (*a*) Entrance into Monaco.

(*b*) Chapel at Monaco. Dated *Sept.*, 1754.

(35) (*a*) Porto Maurizio.

(*b*) 'Copied from the original painting in the Chapel of the Doge of Genoa. 1754.'

(*c*) A Woman of Nice.

(36) (*a*) San Remo. Dated *Sep^r*, 1754.

(*b*) The Royal Laundry of Genoa. Dated *Sep^r*, 1754.

(37) (*a*) Light-House at Genoa.

(*b*) A Sketch of the Port of Genoa, taken from the fortifications upon the rocks behind the city.

(38) (*a*) Convent at Lerici.

(*b*) Italian Kitchen at Lerici. Dated *Sep^r*, 1754.

(39) (*a*) Decorative Title: 'Views in Tuscany.'

(*b*) A Soul rescued by an Angel: from the Last Judgment in the Campo Santo at Pisa.

(40) (*a*) A Vintage in Tuscany. Dated *Oct^r*, 1754.

(*b*) Senators of Lucca.

(41) (*a*) Lighthouse of Leghorn, from the Mole. Dated *Oct^r*, 1754.

(*b*) View of the Cascine at Florence.

(42) (*a*) Colossal Statue in the Royal Villa of Pratolino, near Florence, representing the Apennine Mountain.

(*b*) Bas-relief on an ancient altar at Castello, a Royal Villa three miles from Florence. Dated *Nov^r*, 1754.

(43) (*a*) Sketch of Baron Storch, a famous antiquary of Florence.

(*b*) Plan of the church of S. Spirito, Florence.

(44) (*a*) Gateway near Florence.

(*b*) Bridge near Florence.

(45) (*a*) Convent of La Trappe in Tuscany.

(*b*) A Monk of La Trappe in his cell.

(46) (*a*) A Convent of Camaldolesi in Tuscany.

(*b*) Inner part of the same.

(47) (*a*) View near Artimino in Tuscany.

(*b*) A Pilgrim at Siena; and a Pilgrim at Viterbo.

(48) (*a*) View of the Chartreuse near Florence.

(*b*) San Lorenzo, between Florence and Rome.

(49) Redicofani from the Posthouse, 1754.

(50) (*a*) Old Fountain on the Mountains of Redicofani.

(*b*) The Lake of Bolsena.

(51) (*a*) Decorative Title: 'Views in and about Rome.'
(*b*) The Ponte Molle.

(52) (*a*) Remains of Ancient Sepulchres on the Via Flaminia.
(*b*) Pyramid of Caius Cestius.

(53) (*a*) S. Pietro Montorio.
(*b*) Ruined Sepulchre on the Tiber, near Rome.

(54) (*a*) View in Rome.
(*b*) View near Rome.

(55) (*a*) 'A Conservatory of Water near the Porta Latina.'
(*b*) Part of the Ruins of Caracalla's Baths at Rome.

(56) (*a*) The Grotto Egeria near Rome.
(*b*) Castel dell' Acqua Marcia.

(57) (*a*) Tomb of St. Helena, Mother of Constantine.
(*b*) Tempio di Dio Buono, near Rome.

(58) (*a*) Remains of the Temple of Venus and Cupid, near Rome.
(*b*) The Ponte Nomentana.

(59) (*a*) Tomb of Scipio Africanus.
(*b*) Tomb of Horatia on the Via Appia.

(60) Part of the Claudian Aqueduct, near Rome.

(61) (*a*) Remains of a Temple near the Grotto Egeria.
(*b*) Old Bridge near Rome called Ponte Salaro.

(62) (*a*) Remains of a Temple of Bacchus near Rome.
(*b*) The Temple of Vesta.

(63) (*a*) Temple of the Sun, and the Meta Sudans.
(*b*) A View in Rome, with the Ceremony of Giving the Cord.

(64) (*a*) Ruins of the Arch of Septimus Severus and of the Temple of Concord.
(*b*) Ruins in the Campo Vacino.

(65) (*a*) Part of the Ruins of Augustus' Palace on the Palatine Hill.
(*b*) The same Ruins from the Circus Maximus.

(66) View on the Tiber near Rome. Dated 1755.

(67) (*a*) View on the Tiber near Rome.
(*b*) Distant view of St. Peter's from the Tiber.

(68) (*a*) View near Caprarola.
(*b*) Convent of St. Teresa, near Caprarola.

(69) (*a*) Ruin near Caprarola.
(*b*) Hermitage near Caprarola.

(70) (*a*) View near Rome.
(*b*) Floating Islands between Rome and Tivoli.

(71) (*a*) Temple near Tivoli.
(*b*) Part of Adrian's Villa near Tivoli.

(72) (*a*) Cascades at Tivoli.
(*b*) Cascades at Tivoli; another view.

(73) (*a*) Grotta Ferrata, near Frascati.
(*b*) Monument called the Tomb of the Horatii and Curiatii.

(74) (*a*) View near Marino, Twelve Miles from Rome.
(*b*) Ruin of an ancient Tower at Marino.

(75) (*a*) Port of Anzio. Dated *April*, 1755.
(*b*) Part of Cardinal Albani's Villa at Anzio, with Nettuno in the distance.

(76) (*a*) Decorative Title: 'Views in and near Naples.'
(*b*) View of Gaeta from Mola.

(77) (*a*) Remains of Amphitheatre at the ancient Minturnæ.
(*b*) The Ferry on the Garigliano.

(78) Mount Vesuvius from the Bay of Naples.

(79) Grotto of Posilipo at Naples.

(80) (*a*) Virgil's Tomb.
(*b*) Lake of Avernus.

(81) (*a*) Temple and Baths of Diana at Baiæ.
(*b*) Temple of Venus at Baiæ. Dated *Feby.*, 1755.

(82) (*a*) Ruin at Campana. Dated 1755.
(*b*) Mignano, Kingdom of Naples.

(83) (*a*) Columbaria at Campana, near Pozzuoli.
(*b*) Arco Felice at Cumæ. Dated *Feby.*, 1755.

(84) (*a*) Remains of the Temple of the Giant at Cumæ.
(*b*) Gateway of Capua.

(85) Remains of Amphitheatre, Capua. Dated *March*, 1755.

(86) (*a*) Ruins of Temple, Capua.
(*b*) Monte Cassino. Dated *March*, 1755.

(87) (*a*) Decorative Title: 'Views between Rome and Venice.'
(*b*) Remains of Augustus' Bridge, Narni. Dated *May*, 1755.

(88) Porta Spoletina, at Terni.

(89) (*a*) Cascade at Terni.
(*b*) Bridge at Terni.

(90) (*a*) La Madonna del Sasso, in the Apennines, near Seravalle. Dated *May*, 1755.
(*b*) Remains of an old Temple near Foligno.

(91) (*a*) Remains of an Arch erected to Augustus at Fano.
(*b*) Triumphal Arch, Rimini.

(92) (*a*) Capuchin Convent, Rimini.
(*b*) Convent near Rimini, called La Coronella. Dated *May*, 1755.

(93) (*a*) The Rotunda at Ravenna.
(*b*) View in Ravenna.

(94) (*a*) Convent of White Benedictines at Classe, three miles from Ravenna.
(*b*) Torre di Vogliano, near Ravenna.

(95) (*a*) Monument of Gaston de Foix, near Ravenna.
(*b*) Church of Sant' Antonio, Padua.

(96) (*a*) View in Venice. Dated *May*, 1755.
(*b*) Another View in Venice.

(97) (*a*) Decorative title: 'Views in Lombardy.'
(*b*) Part of Vicenza.

(98) (*a*) Brondolo upon the Adige.
(*b*) Mesola on the Po. Dated *May*, 1755.

(99) (*a*) Part of Mantua. Dated 1755.
(*b*) La Virgiliana, near Mantua. Dated *June*, 1755.

(100) (*a*) San Vito, near Mantua. Dated *June*, 1755.
(*b*) The Manner of Cultivating Vines in Lombardy.

(101) (*a*) Colossal Statue of St. Charles Borromeo, at Lago Maggiore.
(*b*) Isola Superiore in the Lago Maggiore.

(102) (*a*) Isola Madre and Pallanza. Dated *Aug.*, 1755.
(*b*) Isola Bella.

(103) (*a*) Enghiera, from the Lago Maggiore.
(*b*) Capuchin Convent near Turin.

(104) (*a*) Decorative Title: 'Views in Savoy.'
(*b*) View in the Alps.

(105) The Manner of Passing Mont Cenis. The traveller in a chair on poles carried by two men. Dated *August*, 1755.

(106) (*a*) Tremignon in Savoy. Dated *August*, 1755.
(*b*) Valley in Savoy.

(107) (*a*) St. Michael in Savoy.
(*b*) St. Jean de Maurienne in Savoy.

(108) (*a*) St. Felix in Savoy.
(*b*) Part of the Town of Annecy. Dated *August*, 1755.

(109) (*a*) Decorative Title: 'Views in Switzerland.'
(*b*) Bridge at St. Maurice over the Rhone. Dated *June*, 1756.

(110) Geneva from the Rhone.

(111) The Lake of Geneva from the Outside of the Fortifications.

(112) (*a*) Small Chapel at Morat, commemorating the battle between Charles the Bold and the Swiss.
(*b*) View in Altdorf, Uri, from the Inn Window. Dated *May*, 1756.

(113) (*a*) William Tell's Chapel on the Lake of Lucerne.
(*b*) Different Head-Dresses worn by the Swiss Women in the Cantons of Lucerne and Schaffhausen. Dated 1756.

(114) (*a*) Punishment of Riding the Wooden Horse, Switzerland. Dated 1756.
(*b*) Country Man of Berne.
(*c*) Country Woman of Berne.
(*d*) The Method of Caging little Offenders in Switzerland.
(*e*) A Woman of Zurich in the ancient Habit.
(*f*) A Magistrate of Zurich. Dated 1756.

(115) (*a*) Monument between Berne and Soleure, recording a victory of the Swiss and Austrians over the English in 1375.

(*b*) View of a little Village between Soleure and Basle. Dated 1756.

(116) Part of Schaffhausen, with Ruins of an old Bridge over the Rhine. Dated *May*, 1756.

(117) Falls of the Rhine at Schaffhausen.

(118) (*a*) Decorative Title: 'Views of Pola.'

(*b*) View of Pola.

(119) (*a*) Amphitheatre at Pola.

(*b*) Funeral Arch at Pola.

(120) (*a*) Ruins at Pola.

(*b*) Temple of Rome and Augustus at Pola.

(121) (*a*) S. Lorenzo in Istria.

(*b*) Old Arch at Trieste.

(122) (*a*) Cathedral at Trieste.

(*b*) Decorative Tailpiece. Inscribed *The Author of these Drawings, acknowledging the assistance of the little implements here delineated, inscribes this last to their memory.*

Bequeathed by John Henderson, Esq., February, 1878.

KEENE, Charles Samuel (b. 1823, d. 1891). Draughtsman, etcher and caricaturist; born in London; apprenticed as a wood engraver; worked in London for periodicals, and about 1851 began to be employed on 'Punch,' for which the chief part of his life work was done, illustrating the daily life of the people for the latter half of the century, with a long series of drawings, unsurpassed for character and humour; illustrated books by Charles Reade and others; one of the greatest of English draughtsmen, and a consummate master of black-and-white.

1. A Matrimonial Hurlingham. A pigeon-shooting match, in which eligible bachelors are the pigeons, and young ladies shoot. Three of the latter are grouped at the l., with two mothers seated in the foreground, one of them exclaiming in concern as her daughter makes another miss; similar groups behind. At the r., Cupid, holding the string of the trap.
   Pen-and-ink, washed with water colours, $4\frac{3}{8} \times 8\frac{7}{8}$ in.
   Etched as frontispiece to 'Mr. Punch's Pocket Book' for 1872. In the etching Cupid holds a mask of Mr. Punch's face over his own.

2. Art Criticism. An artist on a camp-stool sketching in a field; a boy tramp looking over his shoulder and another looking over the top of a wall at the r. On the back of the mount is pasted the artist's inscription. *Art Criticism.* First Aberdonian (*from the Road*): "*Fat's the mannie deein'?*" Second do. (*who has got over the wall to inspect*): "*He's draain' wi' paint.*" First boy: "*Fat's he draain'? Is't bonny?*" Second (*after a pause, critically*): "*O, na; onything but bonny!*"
   Pen-and-ink; roy., $4\frac{1}{4} \times 7$.
   Engraved in reverse on wood in 'Punch,' Vol. LXIII., p. 13 (July 13, 1872).

3. Filial Appreciation. Scene in Hyde Park. A mother and little girl following the father and little boy; over the trees in the distance appears the Duke of Wellington's statue. On the back of the mount is pasted the artist's inscription. *July 15th*, 1871. *Filial Appreciation.* Little Daughter: "*And who*

is it a statue of, Ma?" Mamma: "*The Duke of Wellington, dear.*" Little Daughter: "*And what did they make a statue of him for, and put him up there?*" Mamma: "*O, because he was a great man, dear, and a very good man, you know!*" Little Daughter: "*O, then where will they put up a statue to dear Papa!!?*"

Pen-and-ink; roy., $4\frac{1}{4} \times 7$ in.

Engraved in reverse on wood in 'Punch,' Vol. LXI., p. 20 (July 15, 1871).

4. Three on one mount, roy., viz.:—

(*a*) A MIXED BAG IN THE LOWLANDS; STUDY FOR A DRAWING. Two young ladies l. questioning a gamekeeper, who stands r. touching his hat; figures only, without background.

Pen-and-ink; $4\frac{3}{8} \times 7$ in.

(*b*) STUDY FOR THE SAME SUBJECT. Study of the two ladies, with hedge behind.

Pen-and-ink; $4\frac{3}{8} \times 6\frac{7}{8}$ in.

(*c*) STUDY FOR THE SAME SUBJECT. Finished study, with background. Signed *F.W.*, apparently indicating that the subject was suggested by Fred. Walker.

Pen-and-ink; $4\frac{3}{8} \times 6\frac{7}{8}$ in.

On the back of the mount is pasted the artist's inscription. *A Mixed Bag in the Lowlands.* Young Lady: "*Well, David, what has papa got to-day?*" Underkeeper: "*Weel, no vera muckle the day, Miss. Just fower brace o' paitricks an' two dukes, an' a cushie doo!*"

Engraved in reverse on wood in 'Punch,' Vol. LXIII., p. 221 (Nov. 30, 1872).

5. HUNTING APPOINTMENTS. A Colonel standing in front of the fireplace by a table, strewn with papers, talking to a subaltern who stands r.

Pen-and-ink; roy., $4\frac{1}{4} \times 6\frac{7}{8}$ in.

Engraved in reverse on wood in 'Punch,' Vol. LXIV., p. 114 (March 15, 1873), with the legend: Scientific Colonel: "*Are you going to the 'Kriegspiel' to-morrow?*" Cavalry Sub. (Hunting man): "*Augh! Think not, sir. Augh! Meet the—are, do they? Never heard of the place! Wherwe on Earth is i—t?*"!!

6. Two on one mount, roy., viz.:—

(*a*) LATEST THING IN STRIKES; A STUDY. A vicar in his study receiving a deputation from his parishioners, who are grouped at the r.

Pen-and-ink, touched with white, $4\frac{1}{4} \times 7\frac{1}{8}$ in.

(*b*) THE SAME SUBJECT. Finished study with more figures at the r. and with the vicar holding a petition in his hand as in the engraving, except that the last figure at the r. is there changed. On the back of the mount is pasted the artist's inscription. "*Latest thing in Strikes.*" *A deputation of laymen of a suburban parish waited on their beloved Pastor last week and stipulated for sermons of not more than nine heads, and nine minutes long, during the excessive heat.*

Pen-and-ink, touched with white; $4\frac{1}{4} \times 7$ in.

Engraved in reverse on wood in 'Punch,' Vol. LXVII., p. 42 (July 25, 1874).

7. MANNERS. A parlour maid, with her back turned, talking to the cook, who stands, broom in hand, by the pantry door. Signed *C. K.* On the back of the mount is pasted the artist's inscription, *Manners.* Parlour maid (*to Cook*): *I knowed that Mr. Smith wasn't no Gentleman, which he never raised his 'at to me when I let 'im out at the 'all door just now.*

Pen-and-ink; roy., $7\frac{3}{4} \times 6\frac{1}{4}$ in.

Engraved in reverse on wood in 'Punch,' Vol. LXIX., p. 3 (July 10, 1875).

8. "TALK OF THE ————" Two lovers seated in the r. foreground looking out over sand and sea beneath and startled by a horned shadow appearing before them. On the back of the mount is pasted the artist's inscription. "*Talk of the ———.*" *But Adolphus and Angelina, as they sat together on the beach at Barmouth, were not conversing about anything of the sort, and were much startled by the approaching spectre. They fled. After all it was only the shadow of this old Welshwoman, with a hayfork over her shoulder.*

Pen-and ink; $4\frac{3}{8} \times 6\frac{7}{8}$ in.

Engraved.

9. 'Labor ipse Voluptas.' A studio, in which a young artist is painting at an easel l., smoking and turning round to speak to a visitor, 'a rosy Philistine.' Inscribed on the wall at the back, *Labor ipse Voluptas* (which was the motto to the Junior Etching Club, to which Keene belonged).
   Pen-and-ink; roy., 4⅜ × 6⅞ in.
   Engraved with the legend, Rosy Philistine: *Ya-as, I discontinued smoking. I found I could do a perceptibly larger amount of work without it.* Sallow Artist: *Eh! gave up smoking for the purpose of doing more work? Well, that's the most extraordinary reason I ever heard! Gad! There's no accounting for tastes.*
   Nos. 1–9 were purchased June, 1891, from the collection of Mrs. Edwin Edwards.

10. May—British Museum Closes. A man sitting on two boxes, with a profile of fearful expectation, in the Egyptian Gallery of the Museum, surrounded by sphinxes. Signed with monogram.
   Black chalk, with pink chalk on the face, on gray paper; roy., 9¼ × 6¼ in.

11. Caught by the Police (Pelisse). A little woman lifted over railings by an elephant, whose trunk grasps her blue pelisse; she screams and stretches out her hands; in the foreground r. the back of a man, partly seen, looking up.
   Black, blue, white, and red chalks; roy., 8¼ × 5¼ in.
   Nos. 10 and 11 were purchased June, 1893.

12. The modern Babylonian Marriage Mart. A large composition. At the l. Mr. Punch as auctioneer, with Cupid at a little desk in front of him, and on a platform running along the centre of the room a mother attending her daughter, for whom a lord is just making the final bid. A Jew cries, '*S'help me, gentlemen, the mother's worth the money!*' The foreground is filled with groups of ladies seated under the platform—those at the l. already 'sold,' those at the r. and in the centre discussing each other; one is labelled *Paints in Water-colours*, another *Curate Preferred*, and a third *Literary;* at sight of the last, a man arriving from the r. exclaims, '*My old Bluestocking Aunt, I declare!*' In the background are a crowd of men, and on the wall a frieze representing 'The Row.' Signed *C. K.* Inscribed below, *The Modern Babylonian Marriage Mart. Respectfully dedicated to E. L. Long, Esq., the Painter of the Ancient One.*
   Pen-and-ink; atl., 14½ × 27½ in.
   Engraved on wood by J. Swain, very greatly reduced, as frontispiece to 'Punch's Pocket Book' for 1876.
   Purchased June, 1891, from the collection of Mrs. Edwin Edwards.

KENNEDY, Richard (worked in the early part of the 19th century). Draughtsman; biography unknown.

1. Glastonbury. A road between old houses leading through an archway in a ruined building, grown with tufts of grass and saplings, beyond which appears the pinnacled top of a church tower; a woman standing in the r. foreground, two men at a door l., and other figures in the archway and beyond. Signed *Richd. Kennedy.*
   Water colours; roy., 11¼ × 15¾ in.
   Purchased July, 1875.
   This drawing is in the manner of Paul Sandby Munn, though weaker in the figures. If *Richard Kennedy* be a genuine signature, and not merely a collector's name, he was probably a pupil of Munn's: but no artist called Richard Kennedy appears to be known apart from the present drawing.

KENNEDY, William Denholm (b. 1813, d. 1865). Painter; born at Dumfries; studied in London at the Royal Academy, and exhibited there 1833–1865; worked for two years in Rome, 1840–42, afterwards in London; painted subject pictures and landscape.

1. A Ruined Castle. Remains of a mediæval castle rising in a hollow beyond trees, with a field in the foreground.
   Water-colour sketch; roy., 3¾ × 10⅞ in.

2. (*Ob.*) Study of Rocks. A low scarped cliff of rock.
Water-colour sketch; roy., $6\frac{1}{4} \times 9\frac{1}{2}$ in.
(*Rev.*) Study of a Ruin. A ruined castle in Italy.
Water-colour sketch.

3. Castel Gandolfo. The Alban lake, with Castel Gandolfo on the high bank l., and the Campagna beyond, in purple evening light.
Water-colour sketch; roy., $18 \times 7\frac{1}{4}$ in.

4. Ruins of a Temple. Columns and entablature at the end of a temple.
Water-colour sketch; roy., $10 \times 7\frac{1}{4}$ in.

5. Court of an Italian House. With a vine by the wall.
Water-colour sketch; roy., $10\frac{3}{8} \times 8$ in.

6. Rainy Day at Baiæ. View on the bay of Naples, with the sea l., a castle on a green hill at some distance r., mountains in the distance, and a boat, partly seen, on the water.
Water-colour sketch; roy., $5\frac{7}{8} \times 6\frac{3}{8}$ in.
All purchased October, 1879.

KENT, William (b. 1684, d. 1748). Painter, sculptor and architect; born in Yorkshire; came young to London and went to Rome with J. Talman; brought back to England about 1716 by Lord Burlington, through whom he gained much vogue as a painter of decorated ceilings and portraits, in both of which styles he was beneath mediocrity; now remembered only as a skilful architect; assisted Lord Burlington in his designs, and with him published 'The Designs of Inigo Jones,' 1727; built the Horse Guards, Devonshire House, Holkam, and other houses.

1. Design for Decoration of a Ceiling. In the centre a panel with a painting of a young warrior being armed by his esquires; above, two boy genii resting on each side of a pediment; r. and l., two satyrs.
Pen-and-ink, with water-colour wash; roy., $11\frac{1}{2} \times 17\frac{7}{8}$ in.
Presented by John Henderson, Esq., January, 1863.

2. Design for a Monument to Queen Anne and Prince George of Denmark. Design for a marble mural monument. In the centre, statues of the Queen and Prince on a single pedestal; above them a canopy with curtains held up by two angels blowing trumpets and disclosing cherubs hovering in clouds, with crown and palm. At each side are two pairs of pillars supporting entablatures with reliefs of St. George and the Dragon and the Garter, and with lion and unicorn and trophies of arms above; on pedestals in front of the pillars are statues of Hope and Justice l., Truth and Charity r., and under the pedestal of the central statues is a group of three female figures, with two crowns and sceptres on a cushion between them.
Pen-and-ink, washed with Indian ink and yellow, and some red; roy., $16\frac{1}{2} \times 12\frac{1}{4}$ in.

3. Design for Altar-decoration, Hampton Court Chapel. Two alternative plans and elevations of the east end of the chapel, decorated with pillars supporting an arch, with garlands of fruit and flowers and an arched panel between the pillars and over the altar; in the l. half the design has two pillars; in the r. half the alternative and simpler design has only one pillar and no garland. Below is the plan, inscribed *Hampton Court Chappel* and dated *Dec*r 5, 1710.
Pen-and-ink, with Indian-ink shading, and water colour on the altar; roy., $11\frac{1}{4} \times 7\frac{5}{8}$ in.
Nos. 2 and 3 were purchased June, 1881, at the Bull sale.

Attributed to William Kent.

STATUE OF PRINCE EUGENE OF SAVOY, IN CARLTON HOUSE GARDENS; PROFILE VIEW.
Indian-ink wash and pen; $10\frac{1}{4} \times 6\frac{7}{8}$ in.
THE SAME STATUE; FRONT VIEW.
Indian-ink wash and pen; $10\frac{1}{4} \times 6\frac{7}{8}$ in.
No. 78 in Portfolio XI. of the Crace Collection of London Views, purchased November, 1880.

KERRICH, Rev. Thomas (b. 1747, d. 1828). Painter, etcher and antiquarian; educated at Magdalene College, Cambridge; travelled for some years from 1771 on the Continent drawing and studying old monuments; elected Librarian of Cambridge University, 1797. Kerrich's large collections illustrating ancient costumes are now in the MSS. department of the Museum.

1. PORTRAIT OF REV. WILLIAM COLE. Bust, turned to front, head in three-quarter face turned l. and looking l., wearing wig and gown.
Black and red chalks; roy., $17\frac{3}{4} \times 11\frac{7}{8}$ in.
Engraved by Facius in stipple, and published May 10, 1809.
William Cole, antiquary, b. 1714, was educated at Eton and Cambridge; a life-long friend of Horace Walpole, with whom he travelled in France; elected F.S.A. 1747; published no separate work, but supplied valuable materials to many authors, and left nearly a hundred volumes of MSS. containing collections for the history of Cambridgeshire and other antiquarian material, to the British Museum; d. 1782.

2. STATUE AT CROYLAND ABBEY. A mutilated female statue, without arms or head. Inscribed *A most beautiful statue of a woman on the front of the Abby Church of Croyland. N.B. I[t] seems of the age of St. Lewis.* Signed and dated *T. Kerrick del. Sept.* 11*th*, 1793.
Pencil; roy., $11\frac{1}{8} \times 4\frac{3}{4}$ in.
Both acquired before 1837.

KEYL, Frederick William (b. 1823, d. 1873). Animal painter; born at Frankfort; pupil in Brussels of Eugene Verboeckhoven; came to London 1845 to study under Landseer; exhibited at the Royal Academy and British Institution 1847–72.

1. SHEEP AT PASTURE. Scattered sheep lying down or feeding in a field sloping away to a group of trees and a farmhouse r.
Black chalk; roy., $8\frac{5}{8} \times 12\frac{3}{4}$ in.
Purchased July, 1874.

2. A FLOCK OF SHEEP. A flock of sheep resting on a grassy slope, up which a path goes r. to a wood above.
Pencil on yellowish paper, heightened with white; roy., $5 \times 7\frac{3}{4}$ in.

3. STUDIES OF A PUG DOG. Three studies of a pug dog, two lying down, one sitting; with a slight outline study above.
Pencil, roy., $6\frac{1}{2} \times 5\frac{5}{8}$ in.

4. SHEEP IN A FIELD. Sheep and lambs lying in a heathy field with fence l.; towards the l., a ewe calling to its young.
Black chalk, with touches in coloured chalks; imp., $8\frac{3}{4} \times 19\frac{3}{8}$ in.
Nos. 2-4 were purchased August, 1875.

KIRBY, John Joshua (b. 1716, d. 1774). Painter and writer on perspective; born in Suffolk; house-painter at Ipswich about 1738; painted landscapes and drew the antiquities of Suffolk; published a well-known book on perspective, 1754, illustrated by himself; came to London and was made clerk of the works at Kew Palace; a close friend of Hogarth and of Gainsborough.

1. View of St. Alban's Abbey. View of the abbey from the S.E., with the old gatehouse l. The tower has a spire, now removed. Two figures in the foreground. Signed with monogram and dated 1767.
   Indian-ink wash, and pen with very slight water-colour tint; imp., 13¼ × 22 in.
   Purchased December, 1867.

KIRBY, Stephen (worked about 1730). Amateur draughtsman; biography unknown.

1. Portrait of a Gentleman. Half length in an oval, turned to r., the face in three-quarters turned r., eyes looking full; wearing cap, collar loose, and coat unbuttoned. Signed *Ste. Kirby Delin. being ye 2nd Drawing he ever made.*
   Indian ink on vellum; roy., 11¾ × 9⅜ in.
   Purchased June, 1880.

KIRK, Thomas (b. 1777, d. 1845). Sculptor; born at Newry, co. Down; studied at the Dublin Society of Artists; foundation member, 1822, of the Royal Hibernian Academy; executed a number of statues and busts in Dublin and Limerick; best known by his statue of Sir Sidney Smith in Greenwich Hospital.

1. Adam and Eve. Adam and Eve sitting l. upon a bank beneath a tree; Adam pointing to an angel, who approaches from the background r.
   Red chalk; roy., 9½ × 7¾ in.

2 Nymph and Cupid. A nymph seated on a bank under a tree, and talking to Cupid, who stands by her knee; a dog lying l. beneath the bank.
   Red chalk; roy., 9½ × 7¾ in.
   Both presented by J. Deffett Francis, Esq., January, 1874.

KIRWAN, William Burke (worked about 1850). Painter and physician; worked in Dublin; tried and found guilty of murdering his wife by drowning, but the sentence was remitted.

1. The Bog Trotter. An old man with a stick and a bundle over his shoulder trudging from the l. over an Irish moor with his dog, which stops to drink at a stream running across the foreground; a cabin l., and an evening sky.
   Water colours, over pencil; roy., 10¾ × 8½ in.
   Purchased May, 1890, at the Percy sale.

KNAPTON, George (b. 1698, d. 1778). Portrait painter; born in London; pupil of Jonathan Richardson; studied in Italy, where he visited and wrote an account of Herculaneum; painter to the Dilettanti Society, to which he was elected on its foundation, his portraits of the members being among his principal works.

1. Portrait of John, first Duke of Marlborough; after Kneller. Bust, in three-quarter face turned r. and looking r., wig, and fur-lined cloak over armour. In an oval.
   Oil colours on paper; roy., 7 × 6 in.

2. Portrait of Sarah, Duchess of Marlborough. Bust in three-quarter face turned l., eyes looking full; low dress. In an oval.
Oil colours on paper; roy., 7 × 6⅛ in.
These copies from Kneller's portraits were made by Knapton for Houbraken to engrave. Ornamental frame designs were added by Gravelot (see Vol. II., p. 243, where four such designs are described). The engravings were made for Dr. Birch's 'Lives,' published by John and Paul Knapton, brothers of the artist.
Bequeathed by the Rev. C. M. Cracherode, 1799.

KNELLER, Sir Godfrey (b. 1646, d. 1723). Painter; originally named Gottfried Kniller; born at Lübeck; pupil of F. Bol in Amsterdam; studied in Italy, 1672; came to England, 1675, obtained the patronage of Charles II., and remained in high favour with his successors on the throne, especially with George I.; painted an enormous series of portraits, able but monotonous in style, including the well-known sets of Hampton Court 'Beauties' and 'Admirals,' and the Kit-Cat Club (engraved by Faber); left five hundred portraits at his death to be finished by his pupil Byng (*q. v.*).

1. Study for Portrait of John Churchill, first Duke of Marlborough. Head in full wig, turned l. in three-quarter face, and looking l.
Red, black, and white chalks on greenish-gray paper; roy., 14⅜ × 9¼ in.
Study for the portrait engraved in mezzotint by J. Smith.

2. *Ob.* Study for Portrait of Sarah, Duchess of Marlborough. Head in full face, turned a little l., eyes looking slightly r., hair falling on the neck.
Black and white chalks on brown paper; roy., 15⅜ × 11⅛ in.
Rev. Portrait Study of a Lady. Half length of a lady wearing a cap, tied under her chin; in full face.
Black and white chalk on brown paper.

3. Study for Portrait of Admiral George Churchill. Head in full face, looking full, wearing wig.
Red, black, and white chalks on greenish-gray paper; roy., 15 × 10¾ in.
George Churchill, younger brother of the Duke of Marlborough, b. 1654, served in the navy during the Dutch wars of James II., left the service in 1693, but became admiral on the accession of Anne. His activity was divided between amassing a fortune and neglecting the navy; he became equally rich and unpopular, retired 1708, and died 1710.

4. Study for Portrait of Anne, Countess of Sunderland. Head in full face, turned slightly l., eyes looking full.
Red, black, and white chalks on brown paper; roy., 15 × 9¼ in.
Anne Churchill, Marlborough's third daughter, b. 1683, married 1700 to Charles Spencer, third Earl of Sunderland; d. 1716.

5. Study for Portrait of a young Man, perhaps William, Duke of Gloucester. Head in full face, turned slightly r., eyes looking full.
Red, black, and white chalks on bluish paper; roy., 12⅝ × 10 in.
The face in this portrait corresponds closely in feature to Kneller's portrait of Queen Anne's only son, who died in 1700, but the want of decisive character in the artist's works forbids a certain identification.
Nos. 1–5 were purchased July, 1860.

6. *Ob.* Study for Portrait of a Lady. Head in full face, turned slightly l., eyes full, the hair falling in ringlets on either side of the face, pearls in the ears and in the hair.
Red, black, and white chalks on brown paper; roy., 15¼ × 10⅛ in.
Rev. Study of a Head. A female head, inclined l., with eyes looking down; apparently from a statue or picture.
Black and white chalk on brown paper.

7. *Ob.* Study for Portrait of a Girl. Head of a young girl in full face, with short curly hair.
Red, black, and white chalks on brown paper; roy., 14¾ × 9⅛ in.
Rev. Study for Portrait of a Lady. Head in profile looking r.
Red and black chalk and stump.
Nos. 6–7 were purchased October, 1870.

8. Study for Portrait of Two Gentlemen. Half-length figures, standing beside each other; the one at the l., looking full, holds his friend's hand in his own, while the other, looking towards him, holds up a cup in his r. hand.
Black chalk on greenish-gray paper; imp., 15 × 20½ in.
Purchased before 1837.

9. Study for Portrait of Queen Anne. Whole length, seated on a throne with two boy genii carved on the back of it, facing to front, the head turned a little l., eyes full; l. hand holding the ball, which rests on her knee.
Pen-and-ink, partly washed with Indian ink; roy., 12¾ × 8 in.

10. Study for Portrait of Charles Fitzroy, Duke of Grafton. Full half length, turned to front and r., the face nearly full, wearing cap, and with collar open; r. hand on breast.
Indian ink, over black chalk on blue paper; roy., 10½ × 7⅝ in.
Study for the portrait painted in the Kit-Cat Club series, engraved in mezzotint by Faber.
Charles Fitzroy, b. 1683, succeeded his father (a natural son of Charles II.) as second Duke of Grafton, 1690; was Lord Lieutenant of Ireland, 1720–24; d. 1749.

11. Study for Portrait of a Man. Half length, turned r., the face in three-quarters turned r., and looking full; collar open, cap on head.
Black and white chalk on blue paper; roy., 11 × 8¾ in.

12. Portrait study of a Young Lady. Head turned l., in three-quarter face and looking l. Signed *G. K.*
Black chalk on blue paper; roy., 10¾ × 8½ in. (irregularly cut).

13. Study for Portrait of a Young Man. Three-quarter length, turned l., the face in three-quarters turned l., but looking full; wearing full wig.
Black and white chalk on blue paper; roy., 14¾ × 10¾ in.

14. Portrait of Alexander Pope. Head in profile looking l., wearing a wreath of ivy.
Black chalk on buff paper, heightened with white; imp., 18¼ × 14¾ in.
Study for the portrait painted by Kneller in 1721 and engraved in mezzotint by Faber in 1738.

15. Portrait studies of a Negro Boy. Two studies of a negro servant boy looking up to the r. and pointing with his hand l.
Black chalk on blue paper, heightened with white; roy., 11 × 8¾ in.

16. Three Heads of Children. All facing to front.
Black and red chalks on oiled paper; roy., 6⅝ × 9¾ in.

17. Design for Kneller's Monument in Westminster Abbey. The bust of the painter with a Cupid on each side, one of them leaning on a medallion portrait; above, a canopy; below, a tablet for inscription.
Black chalk sketch; roy., 18½ × 13 in.
Kneller intended his monument to be placed in Twickenham Church, but difficulties arising, he left directions in his will for it to be set up in Westminster Abbey. It was executed by Rysbrack.

[18–25] Miscellaneous studies.

18. Academical study. Nude study of a man seated towards the l. looking up r. Signed *G. K.*
Black chalk on blue paper, heightened with white; roy., 11¼ × 11 in.

19. Studies of Hands. Two studies of arms and two (slight) studies of hands.
Red and black chalk on blue paper, heightened with white; roy. 10½ × 15¼ in.

20. A Doe. Seen in profile, facing l. Signed *G. K.*
Chalks on drab paper; roy., 12½ × 10 in.

21. A Greyhound. With head looking up r. Signed *G. K.*
Black chalk on blue paper; roy., 11⅛ × 8⅞ in.

22. Studies of a Horse. Two studies of a horse's head, and one of a horse's leg.
Black chalk on blue paper, heightened with white; roy., 11¾ × 8¾ in.

23. A Hog. A hog facing l. Signed *G. K. ft.*
Black chalk on blue paper; roy., 8 × 10½ in.

24. Two on one mount, roy., viz.:—

(*a*) Portrait of Henry the Pious, Duke of Saxony; after a Woodcut. Half length, in chain mail, holding a sword. Signed *Gottfride Kniller, Anno* 16 *n. g* (i. e. *nach geburt*).
Copied from a woodcut in 'Icones Principum Saxoniæ,' 1597.
Pen-and-ink; 8 × 6 in.

(*b*) Three Figure Studies. Three slight studies of a naked warrior with a spear. Signed *G. K.*
Pen-and-ink; 5⅜ × 7½ in.

Nos. 9–24 were purchased July, 1888.

25. Study from a Statue of Diana. Diana with a stag, which she holds back by the horns. Inscribed *G. Kneller, desinyé a Verlalie* [*Versailles?*] *apres La Statue dan La Gallerie du Roy.*
Red and black chalk; roy., 12 × 7⅞ in.
Purchased August, 1874.

KNIGHT, Mary Anne (b. 1771, d. 1851). Miniature painter; pupil of Andrew Plimer; exhibited at the Royal Academy 1807–1831.

1. Portrait of Prince Hoare; after Lawrence. Head and shoulders, in three-quarter face turned r. looking r.; wearing coat with fur collar. Inscribed *Prince Hoare, Esq. Miss M. A. Knight.*
Chalks and water colour stipple, touched with white; roy., 9⅞ × 7½ in.
Lawrence's original unfinished oil portrait was engraved in mezzotint by Charles Turner, 1831. For an earlier portrait of Hoare (b. 1755, d. 1834) by G. Dance, see Vol. II., p. 4.
Presented by Miss Carpenter, April, 1893.

KNIGHT, W. (worked about 1807–1845). Architectural draughtsman; worked in London; exhibited at the Royal Academy, 1807–1845.

1. Elevation and Ground Plan of the new London Bridge.
Indian ink; 10¾ × 24⅓ in.
No. 60 in Portfolio VII. of the Crace Collection of London Views, purchased November, 1880.

LANCE, George (b. 1802, d. 1864). Painter; born near Dunmow; pupil of Haydon and student at the Royal Academy; painted historical and genre subjects, but best known by his flower and fruit pieces; worked in London.

1. Portrait of the Artist. Head of the artist as a young man in full face, and looking full.
Water colours; roy., 4½ × 3½ in.
Purchased October, 1885.

LANDSEER, Charles, R.A. (b. 1799, d. 1879). Painter; son of John Landseer, the engraver; pupil of Haydon, and student at the Royal Academy; elected A.R.A. 1837, R.A. 1845; well known by his 'Sacking of Basing House' and other historical pictures.

1. Chapel of Arundel Church. View in the church with chancel r. and chapel seen beyond two arches with a stone screen across them, interrupted by a tomb on which is a knight in effigy.
   Black chalk, with water colours and body colours on brownish paper; imp., 15¾ × 21¼ in.
   Formerly in the collection of Dr. Percy, who made the following note on it in his MS. catalogue (now in the department): 'Made when we were there [at Arundel] together. Introduced in a picture by C. L.—Scene with Waller in the Cromwellian Times. Sold at C. L.'s sale.'
   Purchased May, 1890, at the Percy sale.

LANDSEER, Sir Edwin Henry, R.A. (b. 1802, d. 1873). Painter and etcher; youngest son of John Landseer; distinguished by precocity of gift; exhibited at the Royal Academy 1815, and studied there from 1816; painted portraits, but far more celebrated for his paintings of dogs and lions, and after his first visit to Scotland, 1824, for his pictures of red deer in the Highlands; he became the most popular artist of his time, and his works were much engraved; elected A.R.A. 1826, R.A. 1831; knighted 1850.

1. Two on one mount, roy., viz.:—
   (*a*) Portrait Study of John Landseer. Head and shoulders, nearly in full face, reading a paper held in front of him; wearing spectacles. Signed *E. L.*
   Pencil; 5 × 4¾ in.
   John Landseer, b. 1769, pupil of William Byrne; well known as an engraver, wrote on Archæology and other subjects; father of Thomas, Charles, and Edwin Landseer; died 1852.
   (*b*) Portrait Study of Mrs Mackenzie. Three-quarter length, seated on a chair, turned to l., face looking down; open book on lap, and hands clasped.
   Water colours; 5½ × 4¼ in.
   Emma, the youngest daughter of John Landseer.

2. Study of a Sailor. A sailor in oilskin dress leaning on a pole.
   Black chalk on warm gray paper, heightened with white; roy., 14½ × 8⅜ in.
   Nos. 1 and 2 were purchased October, 1885.

3. Sketch from the Equestrian Portrait of Olivarez by Velasquez. Apparently a sketch from memory, as the proportions and details are inaccurate. The original picture is in the Prado, Madrid; but this is probably a reminiscence of the version in the Earl of Elgin's Collection.
   Pen-and-ink; roy., 10⅛ × 8 in.

4. Study of Deer. A stag, with two deer behind.
   Pen-and-ink sketch; roy., 7 × 8¾ in.

5. Study of Deer. Three stags standing together on a moor, with two deer near them and a third coming up from the r.
   Pen-and-ink sketch; roy., 8½ × 13½ in.
   Nos. 3–5 were purchased May, 1896.

6. Studies of Leopard and Tiger. A leopard lying down, foreshortened; head and shoulders of a tiger r.; two outline sketches of a lion l.
   Black and white chalk on gray paper; imp., 5⅛ × 17¼ in.

7. Studies of Lion and Lioness. Slight studies of a lion and lioness lying down.
   Black chalk on gray paper; imp., 15⅛ × 17⅛ in.
   Nos. 6 and 7 were purchased September, 1886.

8. Study of a Pomeranian Dog. Lying down, with head to the r. Signed *E. L.* Inscribed on the back, *Lady Rancliffe's Swedish Dog. Sketch from nature by Edwin Landseer. Joseph Crawhall*, 1861.
White and black chalk on brown prepared paper; roy., $7\frac{5}{8} \times 9\frac{3}{4}$ in.
Purchased April, 1901.

LANDSEER, Thomas, A.R.A. (b. 1795, d. 1880). Engraver and draughtsman; eldest son of John Landseer; born in London; pupil of his father and of B. R. Haydon; produced some books of original etchings, but best known by his numerous prints after his brother Edwin; elected A.R.A. 1868.

1. Two on one mount, roy., viz.:—
(*a*) Two Studies of a Hand.
Black chalk; 11 × $8\frac{3}{4}$ in.
(*b*) Study of a Foot.
Black chalk; 10 × $7\frac{3}{8}$ in.
Similar studies, after Haydon, were etched by Thomas Landseer, and published 1817 by John Landseer as 'Haydon's Drawing Book.'
Presented by J. Deffett Francis, Esq., January, 1885.

2. Old Mill, Lynton. An old water-mill in a hollow, with trees about it and stream l.
Water-colour and body-colour sketch on gray paper; roy., $9\frac{5}{8} \times 13\frac{3}{8}$ in.
Purchased May, 1890, at the Percy sale.

3. Drawings for 'Monkey-ana,' a series of original etchings by the artist, published without text, 1827–8.
(1) Design for Title. A satyr and a monkey, the former writing on a stone the title, *Monkey-ana; or, Men in Miniature*, etc. Signed *T. Landseer.*
Pencil.
(2) 'I Hope I don't Intrude': Design for Plate II. A monkey entering a room.
Pencil and Indian ink touched with white.
(3) 'News from Navarino': Study for Plate III. A monkey reading the 'Times.'
Pen-and-ink.
Modified in the etching.
(4) 'Phlebotomy': Design for Plate IV. A monkey as schoolmaster about to birch a pupil.
Pencil.
(5) 'Incredulity': Design for Plate VI. A monkey making a jeering gesture.
Pencil.
(6) 'Wapping, or the Pas de Deux': Design for Plate VII. Two monkeys as sailor and sweetheart dancing.
Pencil.
(7) 'The Crisis, or the Point of Honour': Design for Plate VIII. A duel between monkeys.
Pencil.
(8) 'The Sunshine of the Soul': Design for Plate IX. Two monkeys drunk.
Pencil.
(9) 'The Fortune Teller'; Study for Plate X.
Pencil.
(10) 'Castigation': Study for Plate XI. A monkey as beadle driving urchins out of church.
Pencil.

(11) 'Distressed Poet, or Three Weeks in Arrears': Study for Plate xiv. A monkey as starveling poet in a garret, presented with his bill for rent.
Pencil.

(12) 'A Queer One to look at and a Rum One to go'; Study for Plate xv. A monkey driving a dog in a cart.
Pencil.

(13) 'Advanced Guard in Retreat'; Study for Plate xvii. Monkey-soldiers fleeing before a monkey dressed as a ghost.
Pencil.

(14) 'C'est L'Amour'; Design for Plate xviii. A monkey-cupid.
Pencil.

(15) 'Billingsgate'; Design for Plate xxiii. Two monkeys as scolding fishwives.
Pencil.

(16) The Unfavourable Impression; Study for Plate xxiv. A monkey as chimney-sweep jeering at an elderly belle.
Pencil.

(17) 'The Widow'; Design for Plate xxv. A monkey mourning over her mate.
Pencil.

(18) Sketch for a Design not used. A monkey's head in cocked hat, etc.
Pencil.

Purchased March, 1867.

LANE, Theodore (b. 1800, d. 1828). Painter; pupil of J. Barrow; painted water colours and miniatures, but is best known as a humorous artist; etched prints of sporting and social subjects, and during the last three years of his life exhibited pictures with success; died of an accident.

1. Bond Street Loungers. The pavement of New Bond Street, with another street coming into it l.; groups of fashionably dressed people on the pavement smiling at the misfortune of a dandy in blue who has just been splashed with mud by a man riding in the kennel.
Water colours, with pen and ink outlines; roy., $4\frac{3}{8} \times 7$ in.
Purchased November, 1861.

2. Field Preaching. A rainy day on a common near an inn; the preacher stands on a chair with an umbrella held over him by his servant behind and addresses a little congregation, consisting of an old man with an umbrella and an old woman with a market basket, a page and two yokels; a dog is filching from the basket. Signed *Theodore Lane.*
Water colours with pen-and-ink outlines; roy., $4 \times 5\frac{1}{4}$ in.

3. Dressing for a Play. The stage of a country theatre, on which the actors are in various stages of getting ready and are thrown into further confusion by a practical joker at the l. who pulls the curtain half way up and reveals them to a grinning audience. A tall man in the centre, pulling on tights, cries out in consternation and nearly falls down a trap from which an old man is emerging; other actors and actresses r. and l. are rehearsing their parts, making up or dressing, and a carpenter falling with his ladder from the wings.
Indian ink with pen outlines; roy., $4\frac{1}{2} \times 7\frac{1}{4}$ in.
Etched by the artist.

4. 'Wherry Funny Meeting at the Red House, Battersea.' Two boats (a 'wherry' and a 'funny') crashing into each other off the Red House, each boat filled with bewildered men and shrieking women. Signed *Theodore Lane*, and inscribed with the above title.
Pencil and slight Indian-ink wash; roy., $8\frac{3}{4} \times 12\frac{7}{8}$ in.
Etched by the artist.

5. Two on one mount, roy., viz. :—

(*a*) 'Jackson's Hopping Match on Clapham Common.' Jackson hopping in a clear space surrounded by spectators, including some boys who have climbed a tree l. and one of whom is falling on the crowd below.
Pencil; 4 × 7⅛ in.

(*b*) Bull-Baiting. A bull tied to a ring and lowering his head at two dogs let loose by two men at the r.; others among the ring of spectators are catching a dog which has just been tossed, and two men at the l. are trying to make another dog take his teeth from a neighbour's calf.
Pencil; 3⅞ × 7 in.

Nos. 2–5 were purchased December, 1868.

LANSDOWN, J. (worked about 1817–1855). Draughtsman; exhibited architectural drawings at the Royal Academy, 1817–1828.

1. Elevation of Beau Nash's First Residence in Bath, St. John's Court. A large square three-storeyed house, seen from one of the angles; two men and two women in eighteenth century costume standing near it. Signed and dated *Lansdown delt.*, 1855.
Indian-ink wash and pen; roy., 10 × 13¼ in.
Purchased August, 1861.

LAPORTE, John (b. 1761, d. 1839). Water-colour painter; well known as a successful drawing master; taught Dr. Monro; published several books on drawing, and published with W. F. Wells a set of etchings after landscape studies by Gainsborough (in the department); worked in London.

1. Forest Scene. A forest glade, with a pool in the foreground and stags under a tree l. Signed *J. L.*
Pencil; roy., 4½ × 12 in.
Purchased August, 1853.

2. Grasmere. View on the shores of the lake looking across to the village and fells beyond; on the lake a ferry boat with cattle.
Body colours; roy., 8¾ × 12 in.
Presented by John Henderson, Esq., January, 1863.

3. Album containing 47 slight pencil sketches of scenes in the Lake District and the Peak, dated 1790, including views of Windermere, Rydal Water, Ullswater, Derwentwater and Lodore, Ambleside, Grasmere, Patterdale, Coniston, Borrowdale, Aire Force, Thirlmere, Gobarrow Park, Newlands Valley; and views in pencil and black chalk, dated 1812 and 1813, of the Lakes of Killarney.

4. Album containing 60 slight pencil sketches of scenes in Wales and England, including views of Conway Castle, Rhayader on the Wye, Briton Ferry, the Rheidol, Devil's Bridge, Aberdillas, Cardiff, Corwen, Melincourt, Hafod Fall; Llanrwst, Pont Neath, Bwamaen, Aberedow, Builth Bridge, Bridge on the Taff, Swansea, Neath Valley, Vale of Llangollen, Bristol, Chepstow, Piercefield, Goodrich, Monmouth, Symonds Yat, Ross, Gloucester, Lodore Fall, Patterdale, Bowder Stone in Borrowdale, Chapel at Manston Court (Isle of Thanet), Arundel, and Minster in Kent.
Nos. 3 and 4 were purchased August, 1899.

LAROON, or LAURON, Marcellus, the elder (b. 1653, d. 1702). Painter and engraver; born at the Hague; came young to England and lived many years in Yorkshire; painted small portraits, conversation pieces, free and humorous subjects, some of which he etched and engraved himself; painted draperies for Kneller; best known by his 'Cryes of London,' engraved by Tempest.

[1–8.] Characters of Italian comedy.

1. Scaramouche. He is dressed in black, with cap and cloak, carries a guitar, and moves towards the l. with head turned r., uttering an exclamation.
   Indian ink and water colours, with pen outlines (pencil background); roy., $10\frac{7}{8} \times 7\frac{3}{8}$ in.

2. Mezzetino. He stands with head turned as if addressing some one r., dressed in a costume striped red and white, with green stockings.
   Indian ink and water colours, with pen outlines (pencil background); roy., $10\frac{1}{2} \times 7\frac{3}{8}$ in.

3. Pantalone. He stands facing l., smiling, wearing cap with feather and short cloak; in the background a garden terrace and yew lodge.
   Indian ink, with pen outlines; roy., $10\frac{7}{8} \times 7\frac{3}{8}$ in.

4. A Fool. He stands on a terrace with hands clasped before him, dressed in fool's cap and feathers and ribboned costume hung with bells.
   Indian ink, with water colours and pen outlines; roy., $10\frac{7}{8} \times 7\frac{3}{8}$ in.

5. Another Character. He dances with hands spread out, and laughing; he wears a blue and red costume, with slashed sleeves and trunks, green waistcoat and stockings, a background of river, trees and houses.
   Indian ink, and water colours, with pen outlines; roy., $10\frac{1}{4} \times 7$ in.

6. Another Character. He dances with one hand lifted to his hat brim, the other on his hip; he wears a red dress, trimmed with yellow, short skirt, striped green and white, blue cloak lined with yellow; in the background a road and a building.
   Indian ink and water colours, with pen outlines; roy., $10\frac{1}{4} \times 7\frac{3}{8}$ in.

7. Another Character. He dances, holding his hat in one hand; his costume is striped green and red, with red stockings; in the background the entrance to a town.
   Indian ink and water colours, with pen outlines; roy., $10\frac{1}{2} \times 7\frac{1}{4}$ in.

8. The Marionette Showman. He stands in front of his show holding a little wand in one hand and pointing to it with the other; he wears a striped white and buff costume, with red cloak, and has a large wallet at his waist.
   Indian ink and water colours, with pen outlines; roy., $10\frac{3}{4} \times 7\frac{1}{4}$ in.
   Nos. 1–8 were purchased February, 1852.

9. Illustration to a Book on Fencing. Two men fencing with rapier and dagger, one parrying the other's attack in tierce. The wig of the man at the r. lies on the floor between them. (The drawing having been made for engraving, the direction is reversed and the daggers appear in the right hand of the fencers instead of the left).
   Pencil and sepia wash; roy., $7 \times 11\frac{5}{8}$ in.
   Engraved in a book on fencing, which is very rare.
   Purchased July, 1874, at the Bull sale.

LAROON, Marcellus, the younger (b. 1679, d. 1772). Painter, and captain in the army; second son of the preceding; born in London; pupil of his father; travelled on embassies as a page, but resumed painting on his return, though for two years he acted and sang at Drury Lane; joined the footguards under Marlborough, 1707, fought in Flanders and Spain; retired as Captain, 1732; drew conversations, concerts, etc., somewhat in the style of his friend Hogarth.

1. Illustration to a Story. A woodman l. chopping wood on a block by the road side, directing a lady and gentleman who approach at the r.; bordering the road l. is a paling with trees on a knoll, where a girl on a ladder is gathering fruit and a boy holding a basket underneath. Signed on a margin below *Mar: Laroon. F.* 1748.
   Indian-ink wash and pen; roy., $9 \times 6\frac{3}{4}$ in.
   Purchased June, 1857.

2. Portrait Studies of John Rolles. Study of a head in profile turned l. and looking l.; below, study of the same person with head leant on his hand, smiling and looking down l. Inscribed at the top *Mr Rolus* [sic] *his Majestys Engraver of y^e^ broad S-al.* 1718.

Pencil; roy., $12\frac{1}{2} \times 7\frac{5}{8}$ in.

John Rolles, medallist, was chief engraver to the Mint in George II.'s reign, and died 1743. The inscription on this drawing supplies a new fact to his biography.

Purchased July, 1876.

3. Scene in a Garden. Scene on a garden terrace: two ladies standing l. near a tree, one of them laying her hand on the arm of a gentleman who is about to take a pinch of snuff. Probably an illustration to a play. Signed and dated *Mar. Laroon F.* 1752 (?). The signature and date have been gone over by a later hand and the date made to look like 1702; which the costume makes impossible. The year must be either 1732 or 1752, probably the latter.

Pencil; roy., $16\frac{1}{4} \times 11\frac{3}{4}$ in.

Purchased June, 1881.

4. A Concert at Montagu House, 1736. The corner of a drawing room with a window at the side r., and a door in the facing wall l. By the window is a harpsichord, at which a man with full wig and spectacles is playing, and round him are grouped a singer and a violin player standing, and a violoncello player seated. Behind the last are two girls, whom their mother, seated l., is pointing out to a gentleman seated beside her; standing also at the l. near the door are a gentleman (the Duke of Montagu) and his daughter (Lady Cardigan); and between them and the group of musicians are a short, stout man and a servant holding a music book. In the foreground r. stand a gentleman with his back turned; at the l., a violoncello lies resting on a stool. At the back of the room r. a servant is taking down a viol da gamba from a hook on the wall. Signed and dated *Marcellus Laroon Fecit* 1736.

Indian-ink wash and pen, over pencil; imp., $18 \times 13\frac{1}{4}$ in.

On the same mount is a note by Horace Walpole, *A Concert, by Captain Laroon, The gentleman on the left under the door is John 2nd Duke of Montagu, the lady standing by him is his 2nd daughter Mary Countess of Cardigan afterwards Duchess of Montagu. H. W.* The harpsichord player is in all probability John James Heidegger, well known for his management of the opera with Handel, and for his incomparable ugliness. From 1734 to 1757 his tenure of the Haymarket was interrupted; but he superintended the chief private entertainments. It was the Duke of Montagu who played off a celebrated practical joke upon Heidegger, the theme of a drawing in the Museum collection long ascribed to Hogarth, but more probably by Philip Mercier, under whom it is described.

Purchased July, 1848.

5. The Promenade in the Mall, St. James's. View in the Mall under trees, with houses in the background. Coming from the r. is a group of two gentlemen with two ladies and a little girl between them; the nearer man is young, the further one short and stout. At the l. is a seat with its back turned to the front; three men are sitting on it, one leaning on a stick and looking round. Beyond the trees is an orange woman offering her fruit to a couple passing from l to r., and at the l. is a cavalier riding in the same direction. Signed and dated *Mar: Laroon F.* 1744.

Indian-ink wash and pen, over pencil; imp., $15\frac{5}{8} \times 12$ in.

Purchased August, 1854.

LAURENCE, Samuel (b. 1812, d. 1884). Portrait painter; born at Guildford; well known by his numerous portraits, chiefly of literary men, with many of whom he was intimate; worked in London; exhibited at the Royal Academy and elsewhere from 1834 till his death.

1. Study for Portrait of Thomas Carlyle. Head only in full face, clean shaven, eyes looking a little to the r. Signed *S. L.*

Black chalk and stump on stone-gray paper, heightened with white; roy., 18¼ × 13¼ in.

Laurence painted Carlyle's portrait in 1841, and it was engraved in R. H. Horne's 'New Spirit of the Age,' 1844. This study differs in pose from the engraved portrait, but dates from the same period, between the publication of 'The French Revolution' and of 'Cromwell,' when Carlyle was beginning to be known in London Society.

Purchased June, 1889.

2. Portrait Sketch of W. M. Thackeray. Head and shoulders, in full face, looking r. Signed and dated *S. L. Dr.* 48.

Pen-and-ink, with slight wash; roy., 4⅞ × 3⅞ in.

A more elaborate drawing of Thackeray's head by Laurence, in the same attitude, was engraved by F. Holl and published March 1, 1853. At the date of this sketch Thackeray was thirty-seven and had just won his first real fame by 'Vanity Fair.'

Purchased December, 1898. From the collection of Mr. Barry Delany.

LAVER, C. (worked about 1828–1830). Draughtsman; biography unknown; worked in Egypt for Robert Hay, author of 'Illustrations of Cairo.' See under Carter (O. B.), Vol. I., p. 199, where other drawings by Laver are described.

1. Album containing drawings in Assiout and Cairo.

(1) Street and Mosque in Assiout.
Pencil and sepia.

(2) A Mosque. Inscribed *Gamah el Mējádin.*
Pencil and sepia.

(3) View in Assiout.
Pencil and sepia.

(4) Street and Mosque in Assiout.
Pencil and sepia.

(5) Mosque in Assiout.
Pencil and sepia.

(6) Mosque in Assiout.
Pencil and sepia.

(7) Mosque in Assiout.
Pencil and sepia.

(8) Mosque in Assiout.
Pencil and sepia.

(9) Gāmi el Hafī (?), Assiout.
Pencil and sepia.

(10) Mosque in Assiout.
Pencil and sepia.

(11) A Mosque. Inscribed *Gamel Meydaub.*
Pencil and sepia.

(12) Gāmi Selīm Kāshif, Assiout.
Pencil and sepia.

(13) A Mosque. Inscribed *Gamel Usfei.*
Pencil and sepia.

(14) Gāmi Selīm Kāshif.
Pencil and sepia.

(15) A Public Fountain.
Pencil and sepia.

(16) A Public Fountain.
Pencil and sepia.

(17) Shop in Cairo.
Pencil and sepia.

(18) Door of the Mosque of Sultān Kalāun.
Pencil and sepia.

(19) Mosque near Sultān Hasan.
Pencil and sepia.

(20) Gāmi Sheikh Dā'ud. (?)
Pencil and sepia.

(21) Door in the Street El Gammālīy. (?)
Pencil and sepia.

(22) Mosque of Harbakki.
Pencil and sepia.

(23) Mosque of the Emīr Ākhūr.
Pencil and sepia.

(24) Ruined Mosque.
Pencil and sepia.

(25) Mosque Ibrāhim Sārim.
Pencil and sepia.

(26) Hospital and Mosque.
Pencil and sepia.

(27) Mosque Umm es-Sultān.
Pencil and sepia.

(28) Mosque of Saiyid Sulaimān.
Pencil and sepia.

(29) Ahmed Pasha's Palace.
Pencil and sepia.

(30) Fountain of the Bedawīyeh.
Pencil and sepia.

(31) Door near the Mosque of El Hazher.
Pencil and sepia.

(32) Entrance into the Mosque of El Hazher.
Pencil and sepia.

(32) El Azher.
Pencil and sepia.

(34) Mosque adjoining the Bāb el-Futūh.
Pencil and sepia.

(35) Exterior of the Bāb el-Futūh.
Pencil and sepia.

(36) Entrance to Mosque of Sultan Kalāun.
Pencil and sepia.

(37) Street with Mosque.
Pencil.

(38) A Ruined Building.
Pencil.

(39) (*a*) (*b*) Egyptian Lattice-windows.
Pencil.

(40) (*a*) (*b*) Lattice-windows.
Pencil.

(41) (*a*) (*b*) Lattice-windows.
Pencil.

(42) (*a*) (*b*) Lattice-windows.
Pencil.

(43) (*a*) (*b*) Lattice-windows.
Pencil.

(44) (*a*) (*b*) LATTICE-WINDOWS.
Pencil.

(45) (*a*) (*b*) LATTICE-WINDOWS.
Pencil and sepia.

(46) A LATTICE-WINDOW.
Pencil and sepia.
Purchased October, 1879.

LAWRENCE, Andrew (b. 1708, d. 1747). Engraver; born in Westminster; lost his fortune through experiments in alchemy; studied engraving under P. Le Bas, in Paris, where he produced thirty-five plates, chiefly after Dutch masters, and where he died; known in France as André Laurent.

1. DANCE OF PEASANTS; AFTER J. B. M. PIERRE. Peasant men and girls sitting grouped in a circle round a couple who dance in the centre, the man playing on castanets; a girl at the l. plays a tambourine, and two youths a guitar and pipe, and above them is a boy in a tree and two others on a high marble fountain; trees and buildings in the near distance. Outline transfer drawing for engraving, with the signature and date in reverse on the fountain, *Pierre* 1744. Signed on the margin *Pierre invt. Andw. Lawrence delint.*
Pencil and red chalk; roy., $13\frac{7}{8} \times 16\frac{1}{2}$ in.
Engraved.
On the back is pasted a memorandum, presumably by Thomas Major, who left a MS. memoir of Lawrence, written in 1785, to the effect that this is the only drawing left by the artist, who 'carefully destroyed' his other drawings, 'he being ever dissatisfied with his performances.'
Purchased May, 1870. Formerly in the Esdaile Collection.

LAWRENCE, Sir Thomas, P.R.A. (b. 1769, d. 1830). Painter; born at Bristol; distinguished from his early childhood for his precocious gifts as an artist; worked as a boy at Devizes, where his father kept an inn, and at Bath, painting portraits with great success; came to London in 1787 and studied at the Royal Academy; elected A.R.A. 1791, R.A. 1794, and P.R.A. on his return from the Continent, 1820; from 1810, when Hoppner died, by far the most popular and influential painter of his day; well known also for his unrivalled collection of drawings by the old masters.

1. PORTRAIT STUDY OF LADY HAMILTON. Half length in an oval, turned to the l., the head in profile looking up l. and wrapped in a shawl. Inscribed by Lady Hamilton *Emma*, 1791.
Black and red chalk and stump; oval; roy., $7\frac{5}{8} \times 5\frac{3}{4}$ in.
Engraved by C. Knight (a private plate) 1792. On an impression of this print in the department is the inscription: 'This was drawn in pencil by Sir T. Lawrence while in company with Lady Hamilton and engraved for his private use by C. Knight.'
Reproduced in Lord Ronald Gower's 'Lawrence' (Goupil, 1900), p. 65.
Emma Lyon, b. about 1761 in Cheshire, of humble origin, but of extraordinary beauty, successively mistress of the Hon. Charles Greville and of his uncle Sir William Hamilton, became the latter's wife in 1791, the date of this drawing; exercised considerable power at Naples, where Hamilton was ambassador; and in 1793 first met Nelson, in whom she inspired an infatuated passion, and to whom she bore a daughter in 1801; died at Calais 1815.

2. PORTRAIT STUDY OF A LADY. Half length of a young lady seated in profile turned r., and looking down.
Black and red chalk; roy., $8\frac{1}{4} \times 6\frac{7}{8}$ in.

3. HEAD OF A SLEEPING BABY. Signed and dated *T. Lawrence delint Feby.* 1789.
Red and black chalk; roy., $8\frac{1}{2} \times 6\frac{1}{8}$ in.
Nos. 1–3 were bequeathed by Richard Payne Knight, Esq., 1824.

4. Portrait of Miss Marshall, Niece of Mrs. Wolff. Bust, turned slightly r., the face full, eyes looking l., lips parted; wearing low dress and coral necklace. Dated and signed *Parsonage, October* 1815. *T. L.*
   Black and red chalk; roy., $10\frac{3}{4} \times 8\frac{7}{8}$ in.
   Mrs. Wolff was a lady for whom Lawrence long entertained an attachment.

5. Portrait of Lieut. Hutchinson. Half length, facing to front, the head in three-quarter face looking l.
   Red and black chalk, with stump on the hair; roy., $8\frac{3}{4} \times 7\frac{1}{4}$ in.
   Nos. 4 and 5 were purchased December, 1847.

6. Portrait of William Godwin. Half length, facing to front, the head in three-quarter face looking l. and up.
   Red and black chalk; roy., $8\frac{3}{4} \times 7\frac{1}{8}$ in.
   William Godwin, b. 1756, became celebrated as a philosophical radical, and the author of 'Political Justice' (1793), wrote 'Caleb Williams' and other novels, some unsuccessful plays and some good antiquarian works; married Mary Wollstonecraft and by her became father of Mary, afterwards Mrs. Shelley; died 1836.
   Purchased May, 1861.

7. Study of Arms and Hands. Study of a lady's arms and hands, one holding up a fold in her dress, the other pointing horizontally.
   Black and red chalk and stump; roy., $8\frac{1}{8} \times 7$ in.

8. Study of Legs. Study of a naked baby's legs. Signed and dated *T. L., June* 21, 1807.
   Red and black chalk on drab paper, heightened with white; roy., $10\frac{7}{8} \times 7\frac{7}{8}$ in.

9. Study of a Leg. Study of a baby's leg.
   Red and black chalk on drab paper, heightened with white; roy., $10\frac{1}{8} \times 6\frac{1}{2}$ in.
   Nos. 7–9 were purchased August, 1871.

10. Two on one mount, roy., viz.:—
    (*a*) Portrait of Mrs. Bloxham, Sister of the Artist. Half length in an oval, seated turned to front and l., the face in profile looking l.
    Pencil on vellum, oval; $4\frac{1}{8} \times 3\frac{1}{8}$ in.
    Reproduced in Lord Ronald Gower's 'Lawrence,' p. 49.
    (*b*) Portrait of Miss Hammond, Cousin of the Artist. Full half length in an oval, seated turned to front and l., the face in three-quarters looking l., wearing a frilled cap.
    Pencil on vellum; oval, $5\frac{1}{2} \times 4$ in.
    These two highly-finished drawings were made in the artist's twelfth year.
    Purchased June, 1885.

11. Two on one mount, roy., viz.:—
    (*a*) Study of Facial Expression. Head of a girl with ringlets, in three-quarter face turned r., and eyes looking full. Over the lower half of the drawing is a fold of paper, with the head continued from the eyes in full face, giving a quite different expression.
    Pencil, touched with Indian ink; oval; $4\frac{1}{8} \times 3\frac{3}{8}$ in.
    (*b*) Study of Facial Expression. Head of a young man in three-quarter face turned l., eyes looking full. With a fold over the lower part, on which the face is continued in a different direction, turned r. instead of l.
    Pencil, touched with Indian ink; oval; $3\frac{1}{4} \times 4\frac{1}{8}$ in.
    Purchased January, 1886.

12. Portrait of Henry Fuseli, R.A. Bust turned to front, head in three-quarter face turned r. and looking r.
    Pencil on brownish paper; roy., $10\frac{3}{4} \times 7\frac{5}{8}$ in.
    Fuseli was one of Lawrence's greatest friends. For his biography, see under his name in this catalogue, Vol. II.
    Purchased April, 1890. Formerly in the Benoni White Collection.

13. Portrait of Earl Bathurst. Head and shoulders turned r., the face nearly full, eyes full.
Black chalk with a little red chalk, unfinished; roy., $8\frac{1}{2} \times 6\frac{7}{8}$ in.
Henry, third Earl Bathurst, b. 1762, held various offices under Pitt, Addington, Liverpool, and Wellington; a Tory of moderate views and useful abilities; d. 1834.

14. Portrait Study of a Girl. Head of a girl in full face, looking full.
Black and red chalk; roy., $8\frac{3}{4} \times 6\frac{3}{4}$ in.
Nos. 3 and 14 were purchased May, 1891. From the Maude Collection.

15. Portrait of the Countess Rozalie Rzewuska. Half length, seated, in profile turned l. and looking l., with hands clasped.
Black chalk and stump, touched with red chalk and water-colour tint, highly finished; roy., $16\frac{1}{4} \times 10\frac{1}{2}$ in.
The original label at the back of this drawing read, *Portrait de la Comtesse Rosalie Rzewuska née Princesse Lubomirska; dessiné par le chevalier Lawrence à Vienne.* Alexandra, daughter of Prince Alexander Lubomirski, b. 1788, was arrested with her mother in Paris, 1794; the mother was guillotined, and the child left in the care of a woodcutter and his wife; discovered by her father, she was taken to Berlin and her name changed, in memory of her mother, to Rozalia; married Wenceslaus Rzewuski, a famous Orientalist, who was sent to Arabia to get horses for Alexander I. of Russia, and returned to spend the rest of his days in Arab garb tending horses on the Steppes of Poland. Rozalia died in Warsaw, 1865.
Purchased July, 1900.

16. Portrait of Samuel Rogers. Half length, seated, turned to front and r., the face in three-quarters turned r., eyes looking full; hand to chin.
Red and black chalks, highly finished; roy., $11\frac{3}{4} \times 8\frac{5}{8}$ in.
Engraved in stipple by W. Finden for Rogers' 'Poems'; also on a larger scale by H. Meyer.
Samuel Rogers, banker and poet, b. 1763, d. 1855; equally noted for his sharp tongue, kind heart, and fine taste; author of 'The Pleasures of Memory,' and other poems very popular in their day; well known as a collector and connoisseur, and famous as a host, his house in St. James' Place being the centre of literary society in London for a long period of years.
Bequeathed by Henry Vaughan, Esq., August, 1900.

17. Meadows Opposite Sloane Street. Moonlit fields, with elms in the hedgerow beyond.
Black and white chalk on bluish paper; roy., $11\frac{1}{4} \times 11\frac{1}{4}$ in.
Reproduced in Lord Ronald Gower's 'Lawrence,' p. 177.
Drawn from memory by Lawrence after walking home on a moonlit night in early life (as he told Mr. Esdaile in 1829).
Purchased December, 1885. Formerly in the Hamilton and Esdaile Collections.

18. Study from the Laocoön. Head and bust of Laocoön. Inscribed, *Sketch from the original statue in the Vatican for the background of a Portrait of Pius the 7th. Thos. Lawrence.*
Black and white chalk on brown paper; roy., $16\frac{1}{4} \times 12\frac{1}{2}$ in.

19. Study from the same Statue. The figure of one of the sons. Inscribed, *From the original Statue. Thos. Lawrence.*
Black and white chalk on brown paper; roy., $16 \times 9\frac{7}{8}$ in.

20. Study from the same Statue. Study of the legs of the group. Inscribed, *From the original statue in the Vatican. Thos. Lawrence.*
Black and white chalk on brown paper; roy., $10\frac{7}{8} \times 8$ in.
The portrait of Pius VII. was painted by Lawrence when in Rome, engraved by S. Cousins and by E. McInnes. The Laocoön group is seen in the background at the l.
Nos. 18–20 were presented by Mrs. Jones, December, 1871.

LAWSON, Cecil Gordon (b. 1849,[1] d. 1882). Landscape painter and draughtsman on wood; born near Shrewsbury; son and pupil of a portrait painter; painted fruit and flowers in water colours for a time, but from 1869 painted almost entirely landscapes in oils, with great success, in a style distinguished by poetic feeling, originality, and high aim; died young; worked chiefly in Chelsea, Kent, Surrey and Yorkshire.

1. Haymakers. Moonlight landscape; a man and woman making hay in a field on a hillside, with dark woods below and a valley beyond, and a tower rising against the horizon.
   Water colours and body colours; roy., $4\frac{5}{8} \times 6\frac{7}{8}$ in.
   Probably a study made in Ireland, 1873, where the artist planned his picture 'Making Hay while the Moon Shines,' finished in 1875.

2. A Yorkshire Valley. View from a height looking down on a green and wooded valley, in the midst of which are two streams meeting, with a sandy islet at their junction.
   Water and body colour sketch; roy., $9\frac{3}{4} \times 8\frac{3}{4}$ in.

3. Fir Trees. Two fir trees in the foreground of a meadow dotted with cattle; an oak in autumn colours further off, r., and hill slopes beyond.
   Water-colour sketch; roy., $17 \times 11\frac{3}{4}$ in.
   All purchased March, 1892.

LEAR, Edward (b. 1812, d. 1888). Painter, lithographer and author; born at Holloway; of Danish descent; made drawings of birds for scientific works during the earlier part of his career, but from 1836 worked almost entirely at landscape, chiefly abroad, in Italy and southern Europe, Palestine and India; published several books on travel, illustrated by himself, and the more celebrated 'Book of Nonsense' (1846); died at San Remo.

1. Two on one mount, roy., viz.:—
   (*a*) Tasso's House, Sorrento. The house and other buildings on steep rocks rising r. from the sea; the cliffs of the coast and mountains beyond. Signed and dated *Edward Lear del. Sorrento, July* 2, 1843.
   Pencil on greenish paper, heightened with white; $6\frac{5}{8} \times 9\frac{7}{8}$ in.

   (*b*) View in the Abruzzi. A pass between precipitous masses of rock leading up to a fortified town, and mountains bordering a lake: probably a view of Ortucchio, on the Lago di Fucino, drained in 1862. Signed and dated *Edward Lear del.*, 1839.
   Pencil; $6\frac{3}{4} \times 12\frac{1}{2}$ in.
   Purchased June, 1883.

2. View of Frosinone. View below the town, which crowns abrupt heights at the l., from a road bordered on both sides by trees, and with a plain enclosed by mountains at the r. Signed and dated *Frosinone, E. Lear del.*, 1838.
   Black chalk on greenish paper, heightened with white; roy., $10 \times 14\frac{1}{8}$ in.

3. Coast between Amalfi and Positano. A wayside shrine before which two peasant girls and a boy are halting, on a path leading down to the sea beyond; at the r. wooded slopes, with scattered buildings, rising from the shore. Signed and dated *Edward Lear del.*, 1839, and inscribed *Coast between Amalfi and Positano.*
   Black chalk on greenish paper, heightened with white; roy., $10\frac{3}{4} \times 17$ in.

4. View of Rocca d'Arzi. View of a conical hill, rising l. from the plain and crowned with a castle; on the slope a small town, to which a road leads from the foreground over a bridge across a stream; in the l. foreground two peasant women under a clump of trees. Signed and dated *Edward Lear del.*, 1839, and inscribed *Rocca d'Arzi.*
   Pencil on greenish paper, heightened with white; roy., $9\frac{3}{4} \times 13\frac{1}{2}$ in.

[1] Lawson's birth-date has hitherto been wrongly given as 1851.

5. Isola S. Giulio. Part of the island with its clustered buildings, rising r. from the lake, which mountains in shadow enclose at the l. Signed and dated *Edward Lear del.*, 1839, and inscribed *Isola S. Giulio Orta.*
Pencil on greenish paper, heightened with white; roy., 10 × 13½ in.

6. Val Montone. View between lofty trees, forming an avenue at the r. of a town on its hill beyond the river Montone. Signed and dated *Edward Lear del., Val Montone*, 1839.
Black chalk on greenish paper, heightened with white; roy., 12⅛ × 17⅞ in.

7. Tivoli. Peasants on a road bordered by olives, with a distant view of Tivoli and hills beyond. Inscribed *Tivoli.* Signed and dated *Edward Lear del.*, 1840.
Black chalk on drab paper heightened with white; roy., 10⅛ × 15¼ in.

8. Bracciano. The town seen at a little distance, with its massive fortress l., and the lake, enclosed by mountains, beyond. Inscribed *Bracciano.* Signed and dated *Edward Lear del.*, 1841.
Pencil on drab paper, heightened with white; roy., 9⅜ × 15⅞ in.

9. Subiaco. View of the town on its isolated hill, with bridge and stream in the l. foreground, and mountains beyond. Inscribed *Subiaco.* Signed and dated *Edward Lear del.*, 1841.
Pencil on drab paper, heightened with white; roy., 10⅛ × 15⅝ in.

10. Guadagnolo. A barren tract with an abrupt mass of rock towering in the distance; a cross by the wayside in the l. foreground. Signed and dated *Edward Lear del.*, 1841, *Guadagnolo.*
Pencil on greenish paper, heightened with white; roy., 7 × 10⅛ in.

11. Guadagnolo. A view of the same rocky height from a different side; peasants on the road leading from the foreground. Signed and dated *Edward Lear del.*, 1841, *Guadagnolo.*
Pencil on greenish paper, heightened with white; roy., 7¼ × 10⅝ in.

12. Guadagnolo. Near view of the entrance to a little town, perched on rocky heights and approached along the cliff edge by a path on which are peasants. Inscribed *Guadagnolo.* Dated and signed, 1841, *Edward Lear del.*
Pencil on greenish paper, heightened with white; roy., 6½ × 10⅜ in.

13. La Mentorella, Guadagnolo. A road leading along a broad ridge to a towering mass of rock at the end of it, projecting like a promontory into the plain; numbers of country people are passing along the ridge to a chapel under the cliff, behind which a stair leads to the buildings at the top. Inscribed *La Mentorella, Guadagnolo, Sept.* 29 [presumably 1841, the date of the sketch from which this was made]. Signed and dated *Edward Lear del., March.* 1842.
Black chalk on greenish paper, heightened with white; roy., 9⅞ × 16½ in.
La Mentorella is the traditional scene of the conversion of St. Eustace by the apparition of a stag with a crucifix between its horns. The fête day, Sept. 29, occasions the visits of many pilgrims, who ascend the steps to the Campanile kneeling.

14. Ponte Nomentana. View looking down on the wide Campagna, with the one-arched bridge over a stream in the middle distance; shepherds with their flocks scattered over the plain, and hills in the distance. Inscribed *Ponte Nomentana.* Signed and dated *Edward Lear del.*, 1842.
Black chalk on greenish paper, heightened with white; roy., 9¾ × 17½ in.

15. Villa Adriana. View through an archway in the ruined wall, shaded by trees on either side, to the plain beyond; a man on a mule, followed by a woman on foot, moving away from the foreground. Inscribed *Villa Adriana.* Signed and dated *Edward Lear del.*, 1842.
Black chalk on greenish paper, heightened with white; roy., 15¾ × 10⅞ in.

16. Near S. Pietro in Vincolis, Rome. Friars going up a flight of steps, which lead through an archway under a large building. Inscribed *Near St. Pietro in Vincolis, Roma.* Signed and dated *Edward Lear del.*, 1842.
Black chalk on drab paper, heightened with white; roy., 12⅜ × 9⅛ in.

Nos. 2–14, with the exception of No. 12, were purchased November, 1892. Nos. 12, 15, and 16 were presented by Alexander Malcolm, Esq., in the same month.

LE CAPELAIN, John (b. about 1814, d. 1848). Painter; born in Jersey; worked from about 1832 in London; well known for his water-colour coast scenes with effects of mist; made views of Jersey and of the Isle of Wight for Queen Victoria.

1. Coast Scene: Loading Seaweed. A little bay with rocky shore beyond, overhung by a bank of fog; in the shallow water r. a cart with two horses, to which men in a boat are bringing seaweed l. Signed *Le Capelain.*
   Water colours; roy., 7 × 10½ in.
   Purchased May, 1890, at the Percy sale.

LE CAVE, P. (worked about 1769–1803). Painter; drew tinted landscapes, with cattle and figures, and painted a few oil pictures of the same class; exhibited at the Royal Academy 1801.

1. Landscape in the Manner of Berchem. The banks of a stream; a woman with a child on her back wading in the shallow water r.; two cows and a lamb on the bank near a tree, driven by a man on horseback.
   Pencil, with sepia and Indian-ink wash; roy., 6½ × 9 in.
   Purchased March, 1847. Formerly in the Thane Collection.

2. A Pastoral. A gentle slope of grass, with trees on either side, up which cows and sheep are moving away; in the r. foreground the young herdsman is talking to a milkmaid, who sits on a fallen tree, while his dog drinks at a pool towards the l.; evening light in the sky.
   Water colours and Indian ink; atl., 23¼ × 18⅜ in.
   Purchased July, 1878.

LEECH, John (b. 1817, d. 1864). Draughtsman, caricaturist and book illustrator; born in London; studied medicine, but abandoned it about 1835 for art; worked for 'Punch' from its foundation in 1841 till his death, producing about 3,000 drawings, including about 600 political cartoons, illustrating all classes of society with unbounded expressiveness, humour and geniality; illustrated also a great number of books by Percival Leigh, Dickens and others; exhibited (1862) oil sketches enlarged from 'Punch' designs.

1. The Election; Illustration to 'The Adventures of a Scamp.' Mr. Bagges, the Tory candidate, entering the market place of Swinstead in a coach, followed by a cheering crowd, with a man holding a flag dancing on the roof, and young Mr. Bagges on the box.
   Pencil; roy., 8¾ × 8⅝ in.
   Etched by the artist for the 'Illuminated Magazine' (edited by Douglas Jerrold), Vol. III., p. 277, 1844.

2. Two on one mount, roy., viz.:—

   (*a*) Design for 'Punch.' A lady in an enormous crinoline seated on a chair in a park, and approached by the park-keeper, who asks for payment.
   Pencil sketch; 4⅝ × 6⅞ in.
   Engraved on wood in 'Punch,' Vol. XXXVII., p. 21 (July 9, 1859), with the legend, Chair Proprietor: *Would you please to pay for the cheers, Mum?* Lady: *How much?* Chair Proprietor: *Well, Mum—How many might you be a sittin' on?*

   (*b*) Sheet of Studies. 'Colley Cibber and Shakespeare' (a dressed up monkey defacing a bust of Shakespeare); a prize fighter; a Life-guardsman on a slide, jeered at by a small boy; and a back view of an equestrian statue. With a rough draught of a letter to 'Punch.'
   Pencil; 7¼ × 10 in.

3. Five on one mount, roy., viz. :—
   (*a*) Suicide in a Water Butt. A tall water butt with a chair on a table beside it, from which a man has thrown himself into the water and his legs are sticking up out of the butt; a horrified gardener with a spade in the background.
   Pencil sketch; $3\frac{5}{8} \times 2\frac{5}{8}$ in.
   (*b*) A Political Satire (?). A personage in a turban on a rocking horse.
   Pencil; $3\frac{1}{2} \times 2\frac{1}{2}$ in.
   (*c*) Foreigners at the Great Exhibition, 1851. Two foreigners staring at a taxidermist's door, in which is a notice *Foreign skins washed here;* a small boy jeering behind.
   Pencil; $5 \times 3\frac{3}{8}$ in.
   (*d*) Foreigners at the Great Exhibition. A group of miscellaneous heads.
   Pencil; $4\frac{1}{4} \times 3\frac{3}{8}$ in.
   (*e*) A Foreigner at the Great Exhibition. A foreigner ordering a meal from a waiter.
   Pencil; $4\frac{3}{8} \times 3\frac{1}{4}$ in.
   Nos. 1–3 were purchased November, 1890.

4. Children of the Mobility. A group of Irish children in an alley; Miss Margaret Flinn, a tall girl, standing before a doorway and looking down on Master Gregory Flinn and Master Donovan, who are talking together; while Miss Katherine O'Shaugnessy at the r. pulls at a pot of beer; old wives gossiping in the background.
   Pencil; roy., 9 × 7 in.
   Lithographed by the artist as frontispiece to the 'Portraits of the Children of the Mobility' (by Percival Leigh), 1841.

5. The Parting Breakfast; Illustration to Dickens' 'Battle of Life.' The breakfast in the open air outside Dr. Jeddle's house; he and the two lawyers and his two daughters seated at the table with Alfred Heathfield, while Clemency Newcome waits on them, and Britain carves at a separate table r. Above, a landscape with the coach coming along the road.
   Pencil; roy., $5\frac{3}{8} \times 3\frac{1}{8}$ in.
   Engraved on wood by G. Dalziel in Dickens' 'Battle of Life' (1846), p. 28.
   Nos. 4 and 5 were purchased June, 1893.

After John Leech.

Agricultural Distress. A hunting scene; the hunters stopping at the edge of a field of wheat. Inscribed *Agricultural Distress.* Whip: *Hold hard, gentlemen! Wheat! wheat! 'ware wheat!* Young farmer: *Come on, gentlemen, never mind the wheat. . .. . It's only thirty shillings a quater* [sic]!
Pen-and-ink washed with water colours; roy., $9\frac{5}{8} \times 11\frac{3}{4}$ in.
Imitated from a woodcut after Leech engraved in 'Punch,' Vol. XX., p. 128 (1851).
Purchased July, 1885, at the Gaskoin sale.

LEGROS, Alphonse (b. 1837). Painter, sculptor, medallist, etcher and lithographer; born at Dijon; Slade professor at University College, London, 1876–94; living artist.

1. Study for a Picture of a Satyr. A satyr seated on a bank, looking l., and playing on the reeds.
   Pen-and-ink; roy., $15\frac{1}{4} \times 11\frac{1}{8}$ in.

2. Study for a Bas-relief; Nymph and Satyr. A satyr and a nymph kneeling under a vine and gathering grapes into a basket.
   Pen-and-ink; roy., $11\frac{1}{8} \times 11\frac{7}{8}$ in.
   Nos. 1 and 2 were presented by the artist, May, 1889.

3. Design for the Decoration of the Bank of England on the Day of the Diamond Jubilee of Queen Victoria, 22 June, 1897. A pedestal flanked by two small pedestals on which are boys holding shields inscribed 1837 and 1897. On the central pedestal is a figure of Britannia, holding a spear in one hand and an olive branch in the other; she comes in a chariot drawn by two prancing horses, whose bridles are held by a boy standing between them; beneath, seated on each side of the pedestal, are an old man and and a young man, looking up in wonder, the old man holding a long hammer; on the plinth in front are two naked boys supporting a shield between them. Signed *A. Legros.*
   Sepia wash, with brush and pen shading; roy., $9\frac{5}{8} \times 18$ in.
   Presented by the artist, February, 1898.

4. Portrait of Madame A. Poulet-Malassis. Head in profile, looking l.; the hair tied with a ribbon behind. Signed *A. L.*
   Pencil; roy., $10\frac{5}{8} \times 8\frac{1}{4}$ in.
   Presented by A. W. Thibaudeau, Esq., July, 1886.

5. Portrait of Sidney Colvin, Esq. Head in three-quarter to full face; turned l. and looking l. Signed and dated *A. Legros*, 1893.
   Pencil on prepared paper; roy., $10 \times 7\frac{5}{8}$ in.
   Presented by the artist, June, 1893.

6. Study of a Female Head. A head with curls falling low over the forehead in profile, looking l.
   Silver point on prepared paper; roy., $8\frac{1}{4} \times 6\frac{7}{8}$ in.
   Presented by the artist, August, 1888.

7. Study of an Old Man's Head. Head of a bearded man in profile looking r.
   Red chalk on greenish prepared paper; roy., $13\frac{1}{8} \times 9\frac{1}{8}$ in.
   Presented by the artist, September, 1891.

8. Study for the Figure of a Dead Christ. Nude study of a man lying on his back with the head towards the r.
   Red chalk; roy., $7\frac{5}{8} \times 13$ in.
   Presented by the artist, December, 1887.

9. Academical Study. Study (to the knees) of a nude male figure, standing, facing almost to front, turned slightly l., the head looking r.
   Silver point on prepared paper; roy., $11\frac{5}{8} \times 8\frac{3}{8}$ in.
   Presented by the artist, September, 1886.

10. Academical Study. Study (nearly to the knees) of a nude male figure, standing, turned almost to front, the head turned l. and looking l.; a stick in r. hand.
   Pencil; roy., $11\frac{1}{4} \times 8\frac{7}{8}$ in.

11. Study of a Pair of Hands. Two hands with palms joined.
   Pen-and-ink over pencil; roy., $8\frac{1}{2} \times 9\frac{1}{2}$ in.
   Nos. 10 and 11 were presented by the artist, May, 1889.

[12–26.] Studies from pictures and statues.

12. Study from Michelangelo. Part of the figure of Adam on the ceiling of the Sistine Chapel.
   Pen-and-ink on brown paper; roy., $11\frac{1}{4} \times 9\frac{1}{4}$ in.

13. Studies from Michelangelo. Studies from the figures of the Almighty and the sleeping Adam in 'The Creation of Eve'; a man carrying a bundle, and another one following him, from 'The Deluge,' and heads of an old man and child from the same subject. Signed *A. L.*
   Silver point on prepared paper; roy., $9\frac{1}{2} \times 12\frac{7}{8}$ in.
   Nos. 12 and 13 were presented by the artist, December, 1887.

14. Study from Michelangelo. The figure of Eve from 'The Creation of Eve.'
   Pencil; roy., $8\frac{1}{4} \times 9\frac{3}{8}$ in.
   Presented by the artist, May, 1891.

15. Study from Michelangelo. A woman carrying a child, with another child clinging to her leg, from 'The Deluge.'
Silver point on prepared paper; roy., $12\frac{7}{8} \times 9\frac{1}{2}$ in.

16. Study from Michelangelo. The figure of Noah asleep, from 'The Drunkenness of Noah.'
Silver point on prepared paper; roy., $8\frac{1}{4} \times 11$ in.
Nos. 15 and 16 were presented by the artist, May, 1889.

17. Study from Michelangelo. One of the young men on the cornice of the Sistine Chapel, beneath 'The Creation of Eve.'
Pen-and-ink; roy., $16 \times 11\frac{3}{8}$ in.

18. Study from Michelangelo. Another of the young men on the cornice, beneath 'The Sacrifice of Noah.'
Pen-and-ink; roy., $16 \times 11\frac{7}{8}$ in.

19. Study from Michelangelo. Another of the young men on the cornice, beneath 'The Drunkenness of Noah.'
Pen-and-ink; roy., $17 \times 11\frac{1}{2}$ in.

20. Study from Michelangelo. Another of the young men on the cornice, facing the last figure.
Pencil; roy., $18\frac{1}{4} \times 12$ in.

21. Study from Michelangelo. Group of mother and children from one of the lunettes above the windows of the Sistine Chapel.
Silver point on prepared paper; roy., $9\frac{1}{2} \times 6\frac{5}{8}$ in.

22. Study from Michelangelo. The figures of St. Bartholomew and St. James the Less, from 'The Last Judgment.'
Pen-and-ink on brown paper; roy., $10\frac{1}{8} \times 11\frac{3}{8}$ in.
Nos. 17–22 were presented by the artist, December, 1887.

23. Study from Andrea del Sarto. Figure of the executioner of St. John the Baptist, from the fresco in the Scalzo, Florence, with the figure of St. John slightly indicated behind. Signed *A. Legros.*
Pencil on prepared paper; roy., $12\frac{1}{8} \times 10$ in.
Presented by the artist, June, 1893.

24. Study from the Antique. The torso of the Vatican, back view.
Black chalk; roy., 17×12 in.

25. Study from the Antique. The same torso, side and front view, from the r.
Silver point on prepared paper; roy., $12\frac{3}{8} \times 9\frac{3}{8}$ in.

26. Study from the Antique. The same torso; side and back view from the r. Signed *A. L.*
Silver point on prepared paper; roy., $12\frac{5}{8} \times 9\frac{1}{4}$ in.
Nos. 24–26 were presented by the artist, December, 1887.

LEIGHTON, Frederic, Lord, P.R.A. (b. 1830, d. 1896). Painter and sculptor; born at Scarborough; studied at Florence and Paris, and for some years under Steinle[1] at Frankfort; worked chiefly at Rome till about 1859, afterwards with brilliant success in London; elected A.R.A. 1864, R.A. 1868, P.R.A. 1879; distinguished for multifarious accomplishments; exhibited a long series of oil pictures, inspired chiefly by classical art and poetry, painted two large frescoes for South Kensington Museum, and a few portraits; produced some important statues, and designed woodcut illustrations to books.

[1] A portrait study of the young Leighton by Steinle is in the department.

1. Death of Brunelleschi. The dying architect sits in a loggia in Florence supported by the arm of the sculptor Ghiberti, who points through the balcony arch to the dome of the Cathedral. Behind Ghiberti stands a bearded man, over whose shoulder the head of a youth appears. A woman sits in the foreground r. behind Brunelleschi's chair, beside which a greyhound looks up at his dying master; a boy sitting at the l. signs silence to a child who brings a dish of fruit.
   Charcoal, touched with white in places; atl., 20 × 15½.
   The picture, painted about 1851, is at the Steinle Institute, Frankfort.

2. Lantern on the Strozzi Palace, Florence. One of the corner lanterns by Caparra on the outside of the Strozzi Palace. Signed with monogram and dated *Firenze*, 1852.
   Pencil, highly finished; roy., 11¼ × 8 in.
   Nos. 1 and 2 were purchased May, 1897.

3. Study for the head of Giotto in the picture of 'The Madonna of Cimabue carried in procession.' Head of a curly-haired Italian boy, in three-quarter face, turned l. Signed with monogram and inscribed *Agostino Roma*, 1853 (*study for Giotto*).
   Pencil, highly finished; roy., 8¾ × 6⅞ in.
   The picture was exhibited at the Royal Academy, 1855.
   Purchased January, 1897.

4. Head of Macchiavelli; after a Bust. Head of Macchiavelli in profile looking r. Signed with monogram and inscribed *Niccolò Machiavelli Florence*, 1854.
   Pencil; roy., 9½ × 7½ in.

5. Studies of Hands Two clasped hands, with the left hand open and a flower between finger and thumb; a right hand holding a carnation; and two hands clasped and raised, seen from the side. At the top is a note *Troppo tozzo il palmo* [the palm too stumpy]. Signed with monogram and inscribed *Carlo, Roma*, 1854.
   Pencil; roy., 11½ × 8½ in.

6. Study of Thistle, Teazles, and Knapweed.
   Oil colours on canvas; roy., 7¼ × 14⅛ in.

7. Study of Knapweed.
   Pencil; roy., 13⅝ × 7⅛ in.
   Reproduced in 'Drawings and Studies by Lord Leighton,' 1898, pl. III.

8. Three on one mount, roy., viz.:—

   (*a*) Mother and Child with a Cat. A lady in the outdoor dress of the 'sixties' seated bending over a child with a feathered cap, who reaches over her knee to stroke a cat upon her lap.
   Black and white chalk on blue paper; 2⅜ × 1⅝ in.

   (*b*) Mother and Child with Tambourine. A woman in classic dress seated with a naked baby lying on her lap, looking down on him and beating a tambourine over his head.
   Black and white chalk on blue paper; 2¾ × 1⅞ in.

   (*c*) Mother and Children. A mother seated on a stool, seen in profile looking l. and holding a baby on her lap for a kneeling girl to kiss.
   Black and white chalk on blue paper; 2¾ × 2⅝ in.
   These designs, dating from about 1859, were not carried further.

9. Studies for 'Lieder Ohne Worte.' Two studies of a left hand hanging down; two studies of a right hand; and a slight study of a girl's head reclined on one side.
   Black and white chalk on blue paper; roy., 15½ × 10½ in.
   The picture was exhibited at the Royal Academy, 1861.

10. Study for 'Helen of Troy.' Helen coming to the Scæan gate, followed at the r. by her two handmaids, Æthre and Clymene; behind are the towers of Troy, and the sea l.
    Black chalk on bluish paper, heightened with white; roy., 6¼ × 4⅝ in.
    The picture was exhibited at the Royal Academy, 1865, and has been engraved in mezzotint by Richard Josey.

11. Two on one mount, roy., viz. :—

(*a*) Study for a Picture, 'Ariadne abandoned by Theseus,' with its frame. Ariadne kneeling on the sea shore, and looking away over the sea with arms outstretched. In a rich and elaborate frame, with Ariadne lying on the ground by the sea, as a predella below.
Pencil on tracing paper; $7\frac{3}{8} \times 5\frac{1}{8}$ in.

(*b*) Study for the same Picture and frame. A less finished study; the details of ornament on the frame not filled in.
Pencil on blue paper, heightened with white; $7\frac{1}{4} \times 5\frac{1}{8}$ in.
A later picture, containing three subjects from the same story, was exhibited at the Royal Academy, 1868.

12. Study of an Italian Waiter. An Italian inn waiter bringing bottles of wine in his hands and under his arm; he is seen to the knees hurrying r.
Black and white chalk on paper; roy., 14 × 10 in.

13. Studies for 'The Egyptian Slinger.' Nude study of a man in the act of slinging, facing to front; r. and l. two smaller studies for the same figure in profile facing l., after discharging a stone. The pose of the first study was that adopted in the picture, which bore the full title '*Eastern Slinger scaring birds in Harvest Time; Moonshine.*'
Black and white chalk on blue paper; roy., $12\frac{3}{8} \times 9$ in.
The picture was exhibited at the Royal Academy, 1875.
Nos. 4–13 were purchased May, 1897.

14. A Sheet of Studies. Slight study of an Italian youth in a cloak playing a lute; slight study of Diana as huntress; study of a man with ragged beard holding a scarf round his naked body; study of the same man (to the waist) leaning on a crutch (perhaps study for the undated drawing 'A Contrast'); study of an elbow draped; and study of a hand holding a lute.
Black and white chalk on blue paper; roy., $12 \times 17\frac{1}{2}$ in.
Presented by the Fine Art Society, December, 1897.

15. Studies for 'Wedded.' A Greek bride and bridegroom standing together under an archway at the top of a stair; her head leant back on his shoulder, as he lifts her hand to his lips; at the l. a separate nude study for the bride's figure.
Black and white chalk on brown paper; roy., $8\frac{1}{2} \times 8\frac{3}{4}$ in.
Reproduced in 'Drawings and Studies by Lord Leighton,' Plate xxi.
The picture was exhibited at the Royal Academy, 1882.

16. Study for Figures in Cymon and Iphigenia. Study for the sleeping group at the r. of the picture; two girls lying with their heads pillowed on each other. In the picture the arrangement is altered and one girl nestles against the other, whose head is pillowed on the ground.
Black and white chalk on brown paper; roy., $8\frac{3}{8} \times 12\frac{3}{8}$ in.
The picture was exhibited at the Royal Academy, 1884.

17. Study for the Portrait of Lady Sibyl Primrose. As a young girl in a short frock standing turned to the front, the r. elbow resting on a chair.
Black and white chalk on brown paper; roy., $12 \times 7\frac{7}{8}$ in.
This picture was exhibited at the Royal Academy, 1885.
Lady Sibyl Primrose, eldest daughter of the Earl of Rosebery, b. 1879.

18. Study for 'The Bath of Psyche,' 'Farewell,' and 'Perseus and Andromeda.' A rough study for the complete picture of 'The Bath of Psyche,' a single figure standing on the steps of the bath, and in the act of removing her robe. Also a slight study for the standing woman's figure in 'Farewell,' somewhat altered in the picture; and two studies for the torso of Andromeda, crouching under the menacing wings of the dragon.
Black and white chalk on brown paper; roy., $16 \times 13\frac{7}{8}$ in.
The 'Bath of Psyche' was exhibited 1890, 'Perseus and Andromeda' 1891, and 'Farewell' 1893; all at the Royal Academy. 'The Bath of Psyche' is now in the National Gallery of British Art.

19. Study for 'The Tragic Poetess.' Drapery study for the meditative figure of the poetess, seated facing to the front.
Black and white chalk on brown paper; imp., 19⅛ × 12⅛ in.
This picture was exhibited at the Royal Academy, 1890.

20. Study for a Picture. Drapery study for a youthful figure seated facing to the front, with legs crossed, in an attitude of meditation.
Black and white chalk on brown paper; roy., 16¾ × 11 in.

21. Study for Decoration made for Mr. Marquand in New York. Study of drapery and of a chaplet of flowers.
Black and white chalk on brown paper; roy., 10¼ × 17¾ in.
Nos. 19–21 were presented by the Fine Art Society, December, 1897.

22. Study for Decoration at No. 1, South Audley Street. A chair of classic design with a robe thrown over it.
Black and white chalk on brown paper; imp., 15¾ × 13⅜ in.

23. Study for 'The Return of Persephone.' Drapery study for the floating figure of Persephone with hands outstretched to the l. as she is led by Hermes to Demeter. At the r. a separate study of part of the drapery hanging over one arm.
Black and white chalk on brown paper: roy., 14⅛ × 10½ in.
A similar but larger study of the same figure is in the Leighton House Collection. The picture was exhibited at the Royal Academy, 1891.

24. Study for the Portrait of A. B. Freeman-Mitford, Esq. Three-quarter length, sitting in an armchair facing l. with hands clasped and head in three-quarter face looking l.
Black and white chalk on brown paper; roy., 13⅞ × 10⅜ in.
The picture was exhibited at the Royal Academy, 1891.

25. Studies for 'Hit.' Two studies for the group of a naked boy shooting with a bow, his aim guided by a young man sitting behind him and looking over his shoulder; the group faces the front.
Black and white chalk on brown paper; roy., 8¾ × 12¼ in.
The picture was exhibited at the Royal Academy, 1893.

26. Study for 'Rizpah.' Drapery study for the figure of Rizpah defending the hanged body of one of her sons from the wild beasts; she stands with head turned round to the l., and grasps the body with the l. arm.
Black and white chalk on brown paper; roy., 13½ × 9⅞ in.
The picture was exhibited at the Royal Academy, 1893.

27. Study for 'The Spirit of the Summit.' A solitary female figure seated on a mountain top, looking up to a starry sky.
Black and white chalk on brown paper; roy., 6¾ × 3½ in.
The picture was exhibited at the Royal Academy, 1894.

28. Study for 'The Bracelet.' Study for the child seated holding a mirror in the foreground of the picture.
Black and white chalk on brown paper: roy., 10 × 9 in.
The picture was exhibited at the Royal Academy, 1894.

29. Study for 'Summer Slumber.' Side and front view of the statue in the background of 'Summer Slumber.'
Black and white chalk on brown paper; roy., 13 × 9⅜ in.
The picture was exhibited at the Royal Academy, 1894.

30. Study for 'Phœnicians Bartering with Britons.' Nude study for the girl seated in the foreground of the picture and examining the cloth offered by the Phœnician merchants.
Black and white chalk on brown paper; roy., 12 × 10 in.
The picture is one of the wall decorations of the Royal Exchange, for which it was painted, 1895.

31. Study for ''Twixt Hope and Fear.' Study for the figure (seen to the waist) of a Greek girl seated in a chair, turned l., her face looking full over her shoulder, and the l. arm hanging down.
Black and white chalk on brown paper; roy, 13½ × 10 in.
The picture was exhibited at the Royal Academy, 1895.

32. Study for 'Clytie.' Clytie kneeling by an altar stretches out her arms to the sun setting l., imploring the God not to forsake her.
Black and white chalk; roy, 7¼ × 6⅝ in.
Leighton's last finished picture, exhibited at the Royal Academy, 1896.

33. The Suppliant. Study of a man's arms with hands clasped in supplication upon his breast.
Black and white chalk on brown paper; roy., 13¾ × 9⅝ in.
Nos. 22–33 were purchased May, 1897.

LEITCH, Richard P. (worked about 1844–1862). Water-colour painter; best known by his sea-pieces; exhibited chiefly at the Royal Academy between 1844 and 1862.

1. View of an Italian Lake. A village, with tall church tower among trees on the shore of a lake; water in the foreground, and two boats with peasants; beyond a narrow valley with a ruined castle crowning the hills on either side. Signed and dated *R. P. Leitch*, 188[ ].
Water colours and body colours; roy., 9½ × 13⅞ in.

2. View in an Alpine Pass. An Alpine pass with a group of snow-covered houses l., and a church r.; three figures and two oxen in front of one of the houses and a woman approaching them from the foreground.
Water colours and body colours; roy., 9¼ × 13¾.
Nos. 1 and 2 were purchased April, 1885.

3. Three on one mount, roy., viz. :—

(*a*) George Stephenson's Birthplace, Newcastle. Two cottages adjoining each other, with a hill side close behind and a beach in front, boats drawn up r. and l. Signed *R. P. Leitch.*
Water colours and body colours over pencil; 3⅜ × 4⅞ in.

(*b*) George Stephenson's Shop, Newcastle. View looking down a street with a steam engine outside the shop at the l. Signed *R. P. Leitch.*
Water colours and body colours over pencil; 3⅜ × 4⅞ in.

(*c*) Institute, Newcastle. View in a broad street, with the Institute behind railings l.; groups of figures on the pavement. Signed *R. P. Leitch.*
Water colours and body colours over pencil; 3⅜ × 4⅞.
Purchased May, 1890.

LEITCH, William Leighton (b. 1804, d. 1883). Water-colour painter; born at Glasgow; began as a scene-painter in Glasgow and in London; had lessons from Copley Fielding; travelled (1833) through Holland, Germany and Switzerland to Italy, where he worked till 1837; afterwards in London; was celebrated as a teacher; exhibited chiefly at the Institute of Painters in Water Colours, of which he became vice-president.

1. Two on one mount, roy., viz. :—

(*a*) On the Lago Maggiore. Calm water, over which a boat with country people is moving towards an island, with buildings among trees; beyond, the shores of the lake and mountains rising along them. Signed and dated *W. L. Leitch, Rome*, 1835.
Water colours; 6⅛ × 11⅛ in.

(*b*) Aqueducts near Rome. View of the Campagna, traversed at some distance by a long line of aqueducts, behind which towards the l. rises a church; mountains beyond; in the foreground a woman walking along a road. Signed and dated *W. L. Leitch*, 1837.
Water colours; 7⅛ × 11¾ in.

2. Two on one mount, roy., viz. :—
   (*a*) Costume Study. Half-length figure of a bearded man in hat, cloak and collar of the seventeenth century.
   Water-colour and body-colour sketch; $4\frac{7}{8} \times 3\frac{7}{8}$ in.
   (*b*) Study of Rocks. Two great boulders by a stream, with trees and a sunset sky behind.
   Water-colour and body-colour sketch; $6\frac{5}{8} \times 10\frac{3}{8}$ in.
   Nos. 1 and 2 were presented by Sir A. W. Franks, K.C.B., October, 1891.

3. Album containing views in Switzerland and on the Rhine. All in pencil, some on tinted paper.
   (1) The Minster at Basle. Signed *W. L. Leitch.*
   (2) Cologne from the Banks of the Rhine.
   (3) Cologne Cathedral. As it appeared before the building of the nave. Inscribed *Cologne*, and signed *W. L. Leitch.*
   (4) Strassburg from the River.
   (5) Strassburg Cathedral from the River. Signed *W. L. L.*
   (6) (*a*) Old Tower with a Crane on a Wharf at Andernach. Inscribed *Andernach.*
   (*b*) Ruins of the Palace of the Archbishops of Cologne, Andernach. Inscribed *Andernach.*
   (7) Windmills, Rotterdam.
   (8) Friburg, Switzerland: General View. Inscribed *Friburg-Swiss.*
   (9) Friburg: Buildings in the Town.
   (10) Church and old Houses at Boppart. Inscribed *Boppart, W. L. L.*
   (11) Boppart, large Buildings on the Rhine. Inscribed *Boppart, W. L. L.*
   (12) Watermill at Boppart. Inscribed *At Boppart.* Signed *W. L. Leitch.*
   (13) Berne: General View. Inscribed *Berne*, and signed *W. L. Leitch.*
   (14) Church at Berne. Inscribed *Berne.*
   (15) View of Bacharach. Inscribed *Bacharach.*
   (16) Bacharach, from the River. Inscribed *Bacharach.* Signed *W. L. L.*
   (17) Street View in Bacharach. Inscribed *Bacharach.*
   (18) Shrine of a Bishop in the Cathedral at Mayence.
   (19) Oak Stalls in the Cathedral at Mayence with Monument above. Inscribed *This is a splendid piece of carved oak of a redish colour; the monument is of black marble with gold ornaments, the statues white and very fine.*
   (20) Geneva: General View. Inscribed *Geneva*, and signed *W. L. Leitch.*
   (21) Church at Coblenz. Inscribed *The facings and mouldings of the church are of a pink colour*, etc.
   (22) Old Houses at Coblenz. Inscribed *Coblentz*, and signed *W. L. L.*
   (23) Church and Market-place at Coblenz. Inscribed *Coblentz*, and signed *W. L. Leitch.*
   (24) Interior of Church at Oberwesel. Inscribed *Oberwessel.*
   (25) Choir screen in the Church at Oberwesel. Inscribed *Oberwessel*, and signed W. L. Leitch.
   Partly washed with sepia and Indian ink.
   (26) Monuments in the Church at Oberwesel. Inscribed *St. Mary Oberwessel.*
   Partly washed with sepia.
   (27) Rheinfels: view of the ruined castle from below. Inscribed *Rheinfells.*
   Purchased June, 1887.

LELY, Sir Peter (b. 1618, d. 1680). Portrait painter; born probably at Soest, near Utrecht; pupil of de Grebber in Haarlem; came to England in the train of William of Orange, 1641, and remained here, painting Charles I. and Cromwell, and becoming, under Charles II., the most successful and fashionable artist of the time; well known by the 'Beauties' at Hampton Court, and numberless portraits throughout the country; his earlier and finer style was modelled on Van Dyck, in his later period he grew mannered and careless.

[1-14.] Portraits.

1. Portrait, said to be of Charles II. Head in three-quarter face turned r. and looking r., full wig falling in long curls. Signed *P. Lely.*
   Red chalk on brown paper, heightened with white; roy., $8\frac{1}{2} \times 5\frac{5}{8}$ in.
   Traditionally called a portrait of Charles II., but the identification is extremely doubtful.
   Purchased July, 1865.

2. Portrait of John Greenhill. Profile head looking r., with long straight hair.
   Crayons on gray paper; roy., $10\frac{3}{4} \times 7\frac{7}{8}$ in.
   Greenhill was Lely's favourite pupil. Compare the portrait of him by himself, described in Vol. II., p. 246.
   Presented by Sir J. C. Robinson, November, 1857. Formerly in the Richardson Collection.

3. Portrait of Edmund Waller. Bust in three-quarter face turned l. and looking l., hair falling over the shoulders. Signed with monogram.
   Crayons on drab paper: roy., $11 \times 7\frac{3}{4}$ in.
   Reproduced in the 'Hobby Horse,' January, 1892.
   Edmund Waller, poet, b. 1606, at Coleshill, entered Parliament very young and was distinguished for his eloquent speeches; though Hampden's nephew, his sympathies were more with the king, and he suffered imprisonment and banishment, 1643–1651, for his share in a royalist plot; recalled 1651, he became a favourite with Charles II. and James II.; famous in his day as a poet, for his smoothness, he survives only by a couple of slight songs; d. 1687.
   Purchased July, 1884. Formerly in the Fountaine Collection.

4. Portrait of the Duke of Lauderdale. Head in three-quarter face turned l., eyes looking full; hair or wig curling close round the face. Inscribed *D. Lauderdale.*
   Black chalk on brown paper, heightened with white; roy., $7\frac{1}{8} \times 6\frac{5}{8}$ in.
   John Maitland, 1st Duke of Lauderdale, Scottish statesman, b. 1616, rose into prominence as a vehement partisan of the Covenant, but is more celebrated for his extraordinary ascendancy under Charles II., over whom he had gained great personal influence before the Restoration; member of the famous 'Cabal,' and noted for his brutal force, debauched character, and immense ability; made Duke of Lauderdale 1673; exercised practically supreme power in Scotland 1660–1680, but fell into disgrace under James II., and died the same year, 1682. The great collection of his papers is in the Manuscript Department of the Museum.
   Purchased August, 1874. Formerly in the Earl of Wicklow's collection.

5. Portrait of the Duchess of Cleveland. Bust in three-quarter face turned l. and looking l.; hair in ringlets, with a handkerchief over the head and tied loosely below the chin. Signed *P. Lely.*
   Crayons on brown paper; roy., $9\frac{1}{4} \times 7$ in.
   Barbara Villiers (b. 1641, d. 1709), Countess of Castlemaine and Duchess of Cleveland; mistress of Charles II., and the paramount influence at his court from about 1660 to 1674; celebrated for extreme extravagance and numberless amours.

6. Portrait of a Lady. Bust, turned l., the face in profile looking l.; ribbons in the hair, which falls in ringlets. Signed *P. Lely.*
   Crayons on brown paper; roy., $9\frac{5}{8} \times 7\frac{1}{4}$ in.
   Formerly in the Lord Spencer and Esdaile Collections.

7. Study for Portrait of the Countess of Northumberland. Three-quarter length figure of a lady moving from r. to l. with r. hand extended; the face in three-quarters, eyes turned full.
Body-colour, black chalk and Indian-ink sketch, on brown paper; roy., 6 × 5½ in.
Study for the portrait of Elizabeth Wriothesley, wife of the 11th Earl of Northumberland, engraved by T. Watson.
Nos. 5–7 were purchased July, 1866.

8. Study for Portrait of a Military Commander. Whole length, standing turned to front and l., the face in three-quarters turned l., wearing wig and armour, baton in l. hand; helmet on a bank beside him l.
Black chalk sketch on brown paper, heightened with white; roy., 11 × 7½ in.
Presented by J. Deffett Francis, Esq., April, 1875.

9. Portrait Sketch of the Artist's Son. Head in three-quarter face turned l. and looking l. Signed *P. Lely fecit*, and inscribed *Mr. John Lely.*
Black chalk; roy., 5 × 4¾ in.

10. Portrait Sketch of the Artist's Daughter. Head in profile, looking l., with hair in ringlets. Signed *P. Lely fecit*, and inscribed *Miss Lely.*
Black chalk; roy., 5 × 4¾ in.
Lely married an Englishwoman whose name is unknown. She had been his mistress, and the two children whose portraits are here described (Nos. 9 and 10) were born before the marriage. They were both under age at his death. The girl, Anne, married a Mr. Frowd, and died in her first childbed; the son, John, married a daughter of Sir John Knatchbull, Bart.
Nos. 9 and 10 were purchased August, 1874.

11. *Ob.* Portrait of a Child. Head in full face turned a little towards the r.
Black chalk on warm gray paper, heightened with white; roy., 12 × 11 in.
Rev. Portrait of a Young Lady. Head in full face, turned slightly r., eyes full.
Black chalk on warm gray paper, heightened with white.
Purchased October, 1870.

12. Portrait of Edward, Lord Littleton; after Van Dyck. Head in three-quarter face turned r., eyes full; wearing skull cap.
Black chalk on blue-gray paper, heightened with white; roy., 11¼ × 8⅜ in.
The whereabouts of the original portrait is unknown, though repetitions of it exist in the National Portrait Gallery, and in several private collections.
Purchased May, 1885, at the Cheney sale.

13. Portrait of a Lady. Three-quarter length, seated towards the l., the face turned in three-quarters, eyes full; hair in full ringlets: scallop shell in r. hand.
Indian ink on gray paper; roy., 14½ × 10⅞ in.
Purchased January, 1888.

14. Portrait of a Lady. Head in three-quarter face turned r., eyes looking full; pearl earrings and necklace.
Black chalk on greenish-gray paper, heightened with white; roy., 11⅝ × 9 in.
Purchased October, 1870.

15. Satyr and Nymph. A satyr carrying off a nymph.
Crayons; roy., 15⅛ × 11⅝ in.
Bequeathed by R. Payne Knight, Esq., 1824.

School of Lely.

16. Album containing whole-length figure studies for a procession of Knights of the Garter, on a Feast Day of the Order. Similar studies are at Amsterdam and elsewhere. A print by Hollar (Parthey, No. 582) represents a procession held in 1671; probably Lely's studies were made on the same occasion. Van Dyck projected a scheme for decorating the Banqueting House at Whitehall with a similar procession, but it came to nothing; his sketch for it is preserved at Belvoir Castle.

(1) A Standard Bearer.

(2) Usher of the Black Rod or Garter King of Arms, and a Prebend of Windsor. Inscribed in Dutch *King of Armes met een Satijne Mantel. Deeken van Windsor.*

In spite of the inscription, the first of these figures is more probably Black Rod than Garter King, as the rod in his hand is that belonging to the former office, which in 1671 was held by Sir Edward Carteret. Sir Edward Walker was Garter King.

(3) George Morley, Bishop of Winchester. Inscribed *The Prelate* (?) *of the Order.*

(4) Two Prebends of Windsor.

(5) Two Prebends of Windsor.

(6) Two Prebends of Windsor. The figure at the l. bears a considerable resemblance to Seth Ward, Bishop of Salisbury, who was a prebend of the order.

(7) Two Prebends of Windsor.

(8) Two Alms Knights.

(9) Two Alms Knights.

(10) Two Alms Knights.

(11) Two Alms Knights.

(12) An Alms Knight, Blind and Leaning on a Stick.

(13) A Knight of the Garter.

(14) A Knight of the Garter.

All in black chalk on bluish paper, heightened with white.

Nos. (1) (2) and (12) were purchased at the Verstolk sale, March, 1847, Nos. (3)—(11) July, 1862 (formerly in the Thane Collection), Nos. (13) and (14) at the Morant sale, May, 1847.

After Lely.

Portrait of the Artist. Bust turned l., the face in three-quarters turned l. and looking full; with heavy wig, and with an order suspended by a chain on the breast.

Oil colours on paper; roy., 8 × $6\frac{5}{8}$ in.

This study resembles the portrait engraved in mezzotint by I. Smith, but seems to be of later date; the face is older and Lely wears an imperial, which does not appear in Smith's or other engraved portraits.

Purchased June, 1881.

Portrait of Charles II. Bust in an oval; turned l., the face in three-quarters turned l., looking full; heavy wig curling over armour.

Indian ink; oval; roy., $8\frac{5}{8}$ × $7\frac{1}{4}$ in.

This drawing was engraved in mezzotint and published by Edward Cooper, to whom it has been attributed; but Cooper is not known to have himself engraved.

Bequeathed by the Rev. C. M. Cracherode, 1799.

LEMAN, R. (b. 1799, d. 1863). Amateur painter; worked in Norwich, sketching in company with Thomas Lound; imitated the style of Henry Bright; painted landscapes in water colours.

1. View near Norwich. View on the low banks of a river, which comes into the l. foreground, with wharves and chimneys in the distance and trees r.

Water-colour sketch; roy., $3\frac{1}{2}$ × 6 in.

Purchased January, 1878.

2. Mousehold Heath: Sunset. An orange sunset over a wide heath, with sandy road in the foreground and a group of figures by the roadside l.

Water-colour sketch; roy., 10 × $8\frac{1}{2}$ in.

Purchased May, 1859, at the Dawson Turner sale.

LENS, Andrew Benjamin (worked about 1732–1770). Miniature painter; third son of Bernard Lens the younger; exhibited with the Incorporated Society of Artists, 1765–1770.

1. Portrait of Anne of Cleves; after Holbein. Half length in full face, wearing headdress and jewelled bodice; eyes looking l.
   Indian-ink wash and stipple; roy., $8\frac{3}{4} \times 7$ in.
   After the miniature at Lee, Kent.

2. Portrait of Cardinal Wolsey; after Holbein. Bust in profile, looking l. Signed with monogram.
   Indian-ink wash and stipple; roy., $8\frac{1}{4} \times 7$ in.
   Nos. 1 and 2 were bequeathed by the Rev. C. M. Cracherode, 1799.

3. Portrait of J. Claus; after Thomas Gibson. Head and shoulders, turned r. in three-quarter face, looking full; in full wig. Inscribed *J. Claus. A. B. Lens fecit after Gibson* 1732 (?).
   Red chalk; imp., $20\frac{3}{4} \times 12\frac{1}{4}$ in.
   Purchased June, 1881, at the Bull sale.

LENS, Bernard, the elder (b. 1659, d. 1725). Mezzotint engraver and drawing master; born in London; pupil of his father, Bernard Lens; drew for engravers, and engraved a number of mezzotints, both portraits and subject pictures; made topographical sketches, and kept a drawing school in St. Paul's Churchyard with John Sturt the engraver.

1. Bone-Well in Herefordshire. A spring flowing from under a rocky bank. Inscribed below *A view of Bone-Well under Richards-Castle in Herefordshire which for* 3 *or* 4 *months in y^e^ year is full of small frog bones. Drawn in August* 1722 *by Bernard Lens at y^e^ well.*
   Indian-ink wash and pen; roy., $9\frac{3}{8} \times 13\frac{5}{8}$ in.
   Bequeathed by Sir Hans Sloane, Bart, 1753.

[2–31] A set of English views. Inscribed with their titles on the lower margins.

2. Ornamental Title. A cartouche, inscribed *Severall Prospects taken by the Life and Drawn by Bernard Lens Sen^r^ in y^e^ Years* 1730 *and* 1731.
   Indian-ink wash and pen; roy., $9\frac{3}{8} \times 13\frac{3}{8}$ in.

3. A View of Sadler's Wells at Islington and the New River Water House. Looking S., with St. Paul's in the distance.
   Indian-ink wash and pen; roy., $9\frac{1}{2} \times 13\frac{5}{8}$ in.

4. A North View of the New River Water House at Islington.
   Indian-ink wash and pen; roy., $9\frac{5}{8} \times 13\frac{1}{2}$ in.

5. A North View of the City of London in Islington Road near the New River.
   Indian-ink wash and pen; roy., $9\frac{5}{8} \times 13\frac{5}{8}$ in.

6. A View of the New River Head and Water Mill at Islington near London. Looking s. towards the City.
   Indian-ink wash and pen; roy., $9\frac{1}{2} \times 13\frac{1}{4}$ in.

7. A View of part of the New River Head and New Tunbridge Wells at Islington near London.
   Indian-ink wash and pen; roy., $9\frac{5}{8} \times 13\frac{1}{2}$ in.

8. A North-East View of the New River Water Mill at Islington.
   Indian-ink wash and pen; roy., $9\frac{1}{2} \times 13\frac{1}{4}$ in.

9. A West Prospect of the New River Water House and Mill at Islington taken near the road that goes to Gray's Inn, Holborn.
   Indian-ink wash and pen; roy., $9\frac{1}{4} \times 13\frac{1}{4}$ in.

10. A South-West View of the New River Water Mill at Islington.
Indian-ink wash and pen; roy., $9\frac{5}{8} \times 13\frac{1}{2}$ in.

11. The South-East Prospect of the New River Water House and Mill near Islington.
Indian-ink wash and pen; roy., $9\frac{3}{8} \times 13\frac{1}{8}$ in.

12. A North View of the City of London from the Bowling Green at Islington.
Indian-ink wash and pen; roy., $9\frac{5}{8} \times 13\frac{1}{2}$ in.

13. A West View of the City of London from York Buildings Stairs.
Indian-ink wash and pen; roy., $9\frac{5}{8} \times 13\frac{1}{2}$ in.

14. A View of the Banqueting House across the Canal in St. James's Park.
Indian-ink wash and pen; roy., $9\frac{1}{2} \times 13\frac{1}{2}$ in.

15. A Prospect of Lambeth Palace. From Millbank.
Indian-ink wash and pen; roy., $9\frac{1}{2} \times 13\frac{1}{4}$ in.

16. A South View of Pancras near London.
Indian-ink wash and pen; roy., $9\frac{1}{2} \times 13\frac{1}{2}$ in.

17. A View of Totteridge in Hertfordshire, near Barnet.
Indian-ink wash and pen; roy., $9\frac{1}{2} \times 13\frac{3}{8}$ in.

18. A View of the Town of Bridge-North, Malvern Hills at a distance, and the High Rock, from Wm. Whitmore Esqre's Red Deer Park, Shropshire.
Indian-ink wash and pen; roy., $9\frac{3}{8} \times 13\frac{1}{2}$ in.

19. A View of the Hermit's Cave and the Red Deer Park at the going into Apley, the Seat of Wm. Whitmore, Esqre., Shropshire.
Indian-ink wash and pen; roy., $9\frac{1}{2} \times 13\frac{1}{2}$ in.

20. The Hermit's Cave cut out of the Rock on the hill, near the wall of the Red Deer Park at Apley, Shropshire.
Indian-ink wash and pen; roy., $9\frac{1}{4} \times 13\frac{3}{8}$ in.

21. A View of Wm. Whitmore Esqre's Ferry near Apley his Seat, near Bridge-North, Shropshire.
Indian-ink wash and pen; roy., $9\frac{1}{4} \times 13\frac{1}{4}$ in.

22. A View of the Caer Caradock and Lawley from Kingsland near Shrewsbury.
Indian-ink wash and pen; roy., $9\frac{1}{2} \times 13\frac{1}{2}$ in.

23. A Prospect of St. John's Church in Worcester and Malvern Hills at a distance.
Indian-ink wash and pen; roy., $9\frac{1}{2} \times 13\frac{3}{8}$ in.

24. A North Prospect of Ludlow Castle.
Indian-ink wash and pen; roy., $9\frac{3}{8} \times 13\frac{1}{2}$ in.

25. The West Prospect of Ludlow Castle.
Indian-ink wash and pen; roy., $9\frac{1}{4} \times 13\frac{3}{8}$ in.

26. A View upon the Severn near Bridge-North, Shropshire.
Indian-ink wash and pen; roy., $9\frac{1}{2} \times 13\frac{3}{8}$ in.

27. A View of that Great Curiosity the Famous Burning Well at Brosley in Shropshire.
Indian-ink wash and pen; roy., $9\frac{1}{8} \times 8\frac{1}{4}$ in.

28. A Prospect of the Ruins of St. Joseph Chappel at Glastenbury at well in Somersetshire.
Indian-ink wash and pen; roy., $9\frac{1}{2} \times 13\frac{3}{8}$ in.

29. A View of St. Michael's Church, commonly called the Torr, at Glastenbury from Mendip Hills five miles off Wells in Somersetshire.
Indian-ink wash and pen; roy., $9\frac{5}{8} \times 13\frac{5}{8}$ in.

30. A View of South Sea Castle upon the Shore.
Indian-ink wash and pen; roy., $9\frac{3}{8} \times 13\frac{1}{4}$ in.

31. A View of South Sea Castle at Portsmouth; the land side.
Indian-ink wash and pen; roy., $9\frac{3}{8} \times 13\frac{1}{4}$ in.

[32–39] Views of Bath and Bristol.

32. Ornamental Title. A cartouche inscribed *Severall Views taken by the Life by Bernard Lens*, 1718, 1719.
Indian-ink wash and pen; roy., $9\frac{1}{8} \times 13\frac{3}{4}$ in.

33. The West Prospect of the City of Bristol.
Indian-ink wash and pen; roy., $9\frac{1}{4} \times 13\frac{1}{2}$ in.

34. A View of St. Vincent's Rock above the Hot Well near Bristol.
Indian-ink wash and pen; $9\frac{3}{8} \times 13\frac{1}{2}$ in.

35. The West Prospect of Bath Bridge.
Indian-ink wash and pen; roy., $9\frac{3}{8} \times 13\frac{1}{2}$ in.

36. An East View of Bath Bridge.
Indian-ink wash and pen; roy., $9\frac{3}{8} \times 13\frac{3}{8}$ in.

37. An East View of the City of Bath.
Indian-ink wash and pen; roy., $9\frac{3}{8} \times 13\frac{1}{2}$ in.

38. A North View of the City of Bath.
Indian-ink wash and pen; roy., $9\frac{3}{8} \times 13\frac{1}{2}$ in.

39. A South View of the City of Bath.
Indian-ink wash and pen; roy., $9\frac{1}{4} \times 13\frac{1}{4}$ in.
Nos. 2–39 were purchased April, 1853.

40. A Prospect and Section of the Eddystone Lighthouse. A view of the lighthouse built by John Rudyerd, 1708, to replace Winstanley's building, destroyed in the great storm of 1703. The lighthouse is shown in section, and the different compartments lettered to correspond with an explanation below. Three men-of-war are near the rock. The whole is enclosed by a border of wreaths and trophies with the title above and dedication (to the Earl of Pembroke) below. Signed *B. Lens delin.*
Indian-ink wash and pen; 23 × 16 in.
Engraved, with modifications and additions, by J. Sturt. Both print and drawing are placed with Devon Topography.
Purchased June, 1862.

LENS, Bernard, the younger (b. 1682, d. 1740). Miniature painter; son of the preceding artist; esteemed the best miniature painter of his day; made good water-colour copies after Rubens and others; limner to George I. and George II.; well known and very successful as a drawing master; published a drawing-book and etched a number of plates; worked in London.

1. Portrait of Sir Thomas Tipping. A young man on horseback, riding towards the l., the face turned in three-quarters and looking full; wearing a sword, and with pistols at the saddlebow. Signed and dated *B. Lens, del.* 1724. Inscribed (presumably by Richard Bull, the collector) *Sir Thomas Tipping of Purgo in Essex, father of the Dowr. Lady Sandys. This picture, the finest Lens ever made, is in the Colln. of Lord Sandys.*
Indian ink; roy., $16\frac{7}{8} \times 12\frac{1}{2}$ in.

2. Portrait of Sir Thomas Tipping. The same portrait, in outline, with landscape background and with added detail in the figure. Inscribed with notes of colour. Signed *B. Lens.*
Pencil; roy., $17 \times 11\frac{5}{8}$ in.
Sir Thomas Tipping, Bart., of Wheatfield and Pirgo, died 1718. The first of these drawings was therefore done after his death, and doubtless the second also; both being, not studies for, but studies from the picture.
Nos. 1 and 2 were purchased June, 1881, at the Bull sale.

3. The Crown worn by George I. at his Coronation. Inscribed *The Crown with which George the first, King of Great Brittain, was crowned y^e 20^th of October Anno.* 1714. *The cap is of crimson velvet or purple. The welt of Ermine. The Circle and Barrs of beaten Gold. The Ornaments are only Silver and sett with Diamonds, the larger stones are Saphirs and Emerauds, and a few small Rubies. The Balass in y^e Cross in Front was given to y^e Crown by K. James 2^d. The Ball on w^ch y^e upper cross is fixed is an Aque-marine, but y^e lower part is Gold enameled green. It is worn when y^e King goes to Parliament, and is made new for every Coronation; it is kept in the Tower of London. Bern. Lens. fecit* 1731.
   Water colours and body colours, highly finished; 15¾ × 15 in.

4. Portrait of William III. in the Robes of the Garter. Whole length, standing turned to front, the face turned slightly l., eyes full; r. elbow on a pedestal, l. hand slightly raised; interior of classical building behind, with curtain l. Inscribed on lower margin *The King of Great Britain, Robed as Sovereign of y^e most Noble Order of y^e Garter.*
   Water colours and body colours, highly finished; (with margin) 23 × 15¾ in.

   Nos. 3 and 4 were purchased April, 1893, in an album with similar drawings by Talman, Grisoni and others.

Attributed to Bernard Lens.

[5–8] Drawings in the Crace Collection of London Views, purchased November, 1880.

5. A South View of St. Paul's, London, from Bankside.
   Indian ink, tinted; 8½ × 13 in.
   No. 282 in Portfolio VI.

6. View of the City of Westminster from the Landing Place at Lambeth Palace, 1739.
   Indian ink; 6 × 9 in.
   No. 41 in Portfolio IV.

7. View of the Banqueting House at Whitehall and the Canal in St James's Park, 1746.
   Indian-ink wash and pen; 8¼ × 12¾ in.
   No. 41 in Portfolio XII.

8. Lambeth Palace, 1735.
   Indian-ink wash and pen; 8¼ × 12¾ in.
   No. 90 in Portfolio XXXV.

LE PIPER or **LE PIPRE, Francis** (d. 1698). Amateur painter; son of a Flemish gentleman settled in England; travelled much on the Continent; drew humorous subjects, caricatures and landscapes; painted twelve small subjects from 'Hudibras' very like the set by Hogarth; late in life he modelled in wax.

1. Reading the News. Half-length figure of a man, with spectacles on his nose, holding a candle and reading the *London Gazette.*
   Pen-and-ink sketch, washed with Indian ink; roy., 6½ × 6⅝ in.

2. Three on one mount, roy., viz.:—

   (*a*) Six Grotesque Heads. Six heads of old beggars.
   Pen and bistre; 4 × 5⅛ in.

   (*b*) Five Grotesque Heads of like character to the preceding.
   Pen and bistre, with bistre wash; 2⅝ × 6⅝ in.

   (*c*) Two Heads. An old man wearing a hat turning round to speak to an old man wearing a skull cap.
   Indian ink; 4¼ × 5⅜ in.

   All bequeathed by Sir Hans Sloane, Bart., 1753.

LESLIE, Charles Robert, R.A. (b. 1794, d. 1859). Painter; born in London of American parents; educated in America; came to London 1811, and studied at the Royal Academy; elected A.R.A. 1821, R.A. 1826, Professor of Painting 1848–1852; noted for his success in humorous scenes from poets and novelists; painted also portraits, and drew illustrations for books by Washington Irving and others; his 'Life of Constable' and 'Handbook for Young Painters' are well known.

1. Portrait of John Martin. Head and shoulders in full face and looking full. Signed and dated *C. R. Leslie*, 1822.
   Pencil and red and black chalk on drab paper; roy., $7\frac{3}{4} \times 5\frac{1}{2}$ in.
   For Martin's biography see under his name. He was thirty-three at the date of this portrait.
   Purchased July, 1859.

2. Portrait Study of the Duke of Wellington. Whole length in a half profile, half back view, turned l., holding hat in l. hand; in court dress.
   Water colours; roy., $13 \times 6\frac{3}{4}$ in.
   Purchased April, 1860, at the artist's sale.

3. Julian Peveril and Fenella: Illustration to Scott's 'Peveril of the Peak,' Chapter xviii. Julian roused from his reverie at the window by Fenella, who crouches by him l. and touches his dress.
   Sepia; roy., $16\frac{1}{2} \times 11\frac{1}{4}$ in.
   Engraved by J. Goodyear, 1831.
   Purchased December, 1885.

L'EVÊQUE, H. (worked about 1812). Painter; best known for his views of battles in the Peninsular War, several of which were engraved.

1. View of Frascati. View looking over the town to the Alban Hills in the distance. Unfinished.
   Water colours; $14\frac{1}{8} \times 21$ in.
   Presented February, 1877; transferred from the Map Room, September, 1880.

LEWIN, John William (worked about 1805–1822). Draughtsman and naturalist; brother of the better known naturalist William Lewin; settled in Paramatta, New South Wales; published 'The Birds of New Holland,' London, 1808–1822.

1. Towwaa, Native of Jarvis Bay, New South Wales. Whole-length, naked, bearded figure, holding a club in both hands before his face.
   Signed and dated *J. W. Lewin, New South Wales*, 1810.
   Water colours; roy., $10\frac{3}{4} \times 8\frac{1}{4}$ in.

2. Blueit, Native of Botany Bay, New South Wales. Whole-length figure, nude, except for a loin cloth, seen in profile turned l., with club in l. hand and spear in r. hand. Signed and dated *J. W. Lewin, New South Wales*, 1810.
   Water colours; roy., $10\frac{7}{8} \times 8\frac{3}{8}$ in.
   Both presented by the executors of Sir Richard Owen, K.C.B., August, 1893.

LEWIS, Charles George (b. 1808, d. 1880). Etcher and engraver in line and mezzotint; son and pupil of F. C. Lewis; best known by his engravings after Sir Edwin Landseer.

1. The Random Shot; after Landseer. Engraver's outline drawing from the picture. Signed *C. G. Lewis.*
   Pencil; $20\frac{3}{4} \times 31\frac{1}{8}$ in.
   The picture was painted 1848, engraved 1851.

2. Hawking in the Olden Time; after Landseer. Outline from the picture.
Pencil; 23¾ × 29 in.
The picture was painted 1832, engraved 1842.

3. A Cover Hack; after Landseer. Outline from the picture.
Pencil; 24½ × 31 in.
The picture was painted 1848, engraved 1851.
All purchased January, 1856, and placed with Landseer's works.

LEWIS, Frederick Christian (b. 1779, d. 1856). Engraver and landscape painter; born in London; pupil of Stadler, the aquatint engraver, and engraved very skilfully in that style, especially imitations of drawings by old masters and by Sir T. Lawrence; painted also landscapes in oil and water colours.

1. A Country Road. A grass-bordered road leading between hedgerow elms to open fields beyond.
Black chalk partly washed with Indian ink; roy., 10⅝ × 14⅝ in.
Purchased July, 1859.

LEWIS, George Robert (b. 1782, d. 1871). Painter; younger brother of the preceding; studied at the Royal Academy, and exhibited there and at other galleries, portraits, landscapes, and figure subjects, 1817–59, both in oil and water colours; published some antiquarian works and illustrated Dibdin's 'Tour' and other works.

1. Portrait of C. H. B. Ker. Half length, standing, turned to front, leaning with l. hand on a table, the face in three-quarters, nearly full, turned slightly r., eyes full; at the l. a wall with pictures, at the r. a window looking on a park. Signed *G. R. Lewis pinxt.*, and inscribed *H. B. Ker.*
Pencil, the head only stippled in water colours; roy., 10⅜ × 8 in.
Charles Henry Bellenden Ker, b. about 1785, was well known as a legal reformer, did valuable work on various royal commissions, was prominent in the cause of popular education, promoted the foundation of schools of art, and was himself an amateur artist; d. 1871.
Purchased December, 1867.

2. Portrait of Sir John Leach. Half-length, turned to front, full face, with cheek resting on r. hand. Inscribed *Sir John Leach* and signed *Geo. R. Lewis.*
Water-colour stipple; roy., 10½ × 8⅜ in.
Sir John Leach, b. 1760 at Bedford, abandoned architecture for the law; M.P. for Seaford 1806–16; became Master of the Rolls 1827; d. 1834.
Purchased August, 1871.

3. The Rue de Richelieu. Two market women with great baskets carried on the back, another woman with a basket of eggs, and a man, resting and talking l.; at the r. a woman arriving with a milk can, and other figures at a table in the background.
Water colours; roy., 3⅝ × 4½ in.
A similar scene was etched by Lewis for 'Etchings of the People of France and Germany,' Plate 16.

4. At Ischl, Austria. An undulating plateau with mountains in the distance; in the foreground a procession of pilgrims halting; beyond, the town of Ischl.
Sepia; roy., 4⅜ × 7⅛ in.
Nos. 3 and 4 were purchased December, 1868, at Mrs. Smith's sale.

5. Ilfracombe. View looking down on a cove to the sea, with rocks exposed by the ebb, and a horse and cart and scattered figures on the beach. Inscribed *Ilfracombe, G. R. Lewis.*
Water colours and body colours on buff paper; roy., 10⅝ × 14⅞ in.

6. Water-break, Ilfracombe. A hollow formed by the subsidence of the cliff above a cave, leaving two natural archways, through which appear the sea and coast beyond; in the foreground rocks and chafing water, and a man at the r. stirring a pool with a stick. Signed *G. R. Lewis.*
   Water colours and body colours on buff paper; roy., $10\frac{3}{4} \times 14\frac{7}{8}$ in.

7. Valley of Rocks, Lynton. A hillside of rocks and boulders, with steep green slopes below descending to the sea r., over which a watery sun is near his setting. Towards the r. quarryman resting on a path among the rocks. Signed *G. R. Lewis.*
   Water colours; imp., $13 \times 19\frac{1}{2}$ in.
   Nos. 5–7 were purchased October, 1883.

LEWIS, John Frederick, R.A. (b. 1805, d. 1876). Painter and etcher; born in London; eldest son of F. C. Lewis; painted and etched animal subjects almost exclusively till a visit to Spain, 1832–4, which coloured and inspired his art for several years, many of his Spanish pictures being lithographed and engraved; worked in Rome, Greece and the East 1839–51, adopting Oriental life and habits for a time; returned to England 1851, but continued to paint Oriental subjects; elected member of the Water Colour Society 1829, president 1855, resigning 1858, after which year he painted only in oils; elected A.R.A. 1859, R.A. 1865.

1. The Alhambra, Granada. Part of the exterior of the Alhambra, the towered walls rising at the r. above the steep side of the valley, on the further slope of which are the cypresses and palace of the Generalife; beyond, the Sierra Nevada. Dated *Alhambra, Oct.* 5, 1832.
   Water colours and body colours on drab paper; roy., $10\frac{1}{8} \times 14\frac{1}{4}$ in.

2. Plaza de S. Francisco, Seville. View looking across the great square, with the tower of the Giralda rising beyond the further corner towards the l. and the Cathedral partly seen above the roofs.
   Water colours and body colours on drab paper; roy., $10\frac{1}{8} \times 14\frac{1}{4}$ in.
   Nos. 1 and 2 were purchased May, 1885, at the Cheney sale.

3. Street Scene, Seville. A street corner; from the l. a man in bull-fighter's dress comes with a girl on either side of him, while a comrade seated drinking at a table l. holds out a hand to detain him; behind the group are two monks in a mule-carriage, one of them leaning forward to talk to a friar; by the mule's head is a large dog, and a man stooping to pick up a basket; at the r. men and women talking, and beyond, a street in perspective. Signed and dated *J. F. Lewis*, 1838.
   Chalks, water colours and body colours, on drab paper; roy., $11\frac{3}{8} \times 17\frac{3}{8}$ in.

4. Study of a Spanish Girl. A young girl seated on a chair in the corner of a room, with shawl over her head, striped shirt, and bare feet, turned towards the l. but looking full from the corners of her eyes and smiling.
   Black chalk on drab paper, partly washed with water colours and body colours; roy., $17\frac{1}{4} \times 10\frac{3}{4}$ in.

5. Houses at Granada. A row of old houses, with a creeper growing over them l.
   Pencil and sepia on gray paper, heightened with white; roy., $10\frac{3}{4} \times 14\frac{1}{2}$ in.

6. At Corfu. View on a road leading from the foreground past trees and houses, beyond which, over the blue bay, appears the citadel of Corfu, and in the distance the mountains of Albania. Inscribed *Corfu. J. F. L. July* 14, 1840.
   Pencil and body colours on gray paper; roy., 10×14 in.

7. An Eastern Dancing Girl. Whole-length figure in profile turned l., with face looking over the l. shoulder, and hands raised.
   Black chalk sketch, touched with water colour, unfinished; roy., $17 \times 11\frac{3}{8}$ in.
   Nos. 3–7 were purchased July, 1889.

8. Study of an Arab. A young man in turban and burnous leaning with his back against a wall, facing the front.
   Black and red chalk, touched with body colours, on drab paper; roy., 14½ × 10⅜ in.
   Purchased November, 1889.

9. Study of a Lion. A lion advancing towards the front with head turned towards the r.
   Signed and dated *J. F. Lewis* 1823.
   Black chalk; roy., 11⅛ × 16¾ in.
   Purchased March, 1863.

10. Study of a Lion. A lion lying down facing towards the l.
    Water colours and body colours on gray paper; imp., 11⅜ × 16⅞ in.
    Purchased February, 1872.

11. Italian Peasant with Goats. An Italian peasant sitting against a wall at the bottom of a flight of steps, with three goats beside him.
    Water colours and body colours; roy., 10 × 14 in.
    Bequeathed by Henry Vaughan, Esq , August, 1900.

LINDSAY, Robert (worked about 1782). Draughtsman; biography unknown.

1. A View of Bromley and Bow, Middlesex. A field with a haystack and a group of trees, and the hamlet beyond. Inscribed *A view of Bromley and Bow, Middlesex. Robert Lindsay. June* 24, 1782.
   Water-colour tint and pen; roy., 9⅜ × 15⅜ in.
   Purchased November, 1881.

LINNELL, John (b. 1792, d. 1882). Painter and engraver; born in London; studied at the Royal Academy, and under John Varley; painted portraits and landscapes, both in oils and water colours, but chiefly in the former medium; a friend and disciple of Blake, who helped him in engraving; from 1847 painted exclusively landscapes, often with figures; worked chiefly in Surrey; exhibited at the Royal Academy and elsewhere 1807–1881.

1. Portrait of Charles Harbert, Esq. Bust of a young man, in three-quarter face turned r. and looking r. Signed and dated *J. Linnell fec.* 1826.
   Water colours over pencil; roy., 9¼ × 6¾ in.
   Purchased December, 1885.

2. Portrait of Mrs. Harbert. Half length, turned to l., the face in three-quarters turned l., eyes looking full, r. hand on breast; hair in ringlets.
   Signed and dated *J. Linnell fec.* 1826.
   Water colours and pencil; roy., 9⅜ × 6½ in.
   Purchased May, 1890, at the Percy sale.

LINTON, William (b. 1791, d. 1876). Landscape painter; born at Liverpool; worked chiefly in London; exhibited at the Royal Academy, the Society of British Artists (of which he was a member) and elsewhere, 1817–1871; painted English and Italian scenes, but is best known by his classical compositions; visited Greece, 1840; published 'The Scenery of Greece,' 1856, illustrated by himself, and 'Ancient and Modern Colours,' 1852.

1. The Lake of Nemi. A view between trees, looking across the deep hollow in which the lake lies to Castel Gaudolfo on the opposite bank, and the Campagna beyond. Inscribed *Lucus et Speculum Dianæ. Nemi*, 1840. *W. Linton.*
   Water-colour sketch over black chalk on gray paper; roy., 12¾ × 16¾ in.
   Presented by R. Phené Spiers, Esq., November, 1901.

LIOTARD, Jean Etienne (b. 1702, d. 1779). Painter and etcher, born at Geneva; pupil of J. B. Massé in Paris; became well known for portraits in crayons and miniatures; travelled, 1738, to Italy, and thence (with two English noblemen) to Constantinople, where he worked four years and adopted Turkish costume; afterwards for many years in London; returned to Switzerland 1776, and died at Geneva.

1. Portrait of the Artist. Whole length, standing, turned to front and r., face in three-quarters turned r., eyes looking full; with beard, turban, and long robe, palette in hand, r. hand on hip.
   Pencil sketch; roy., $6\frac{7}{8} \times 4\frac{1}{2}$ in.
   Purchased June, 1881.

2. Portrait of a Lady. Three-quarter length, standing, turned to front and l., head in three-quarter face turned l., eyes full; wearing turban, and with hands clasped before her.
   Black, red and white chalk, on pale brown gray paper; roy., $12\frac{1}{2} \times 8\frac{3}{4}$ in.
   Purchased August, 1880.

LIVERSEEGE, Henry (b. 1803, d. 1832). Painter; born at Manchester, and worked in that town and in London; exhibited at the Royal Academy and elsewhere 1828–32, chiefly subjects from Scott or Shakespeare.

1. Don Quixote. Don Quixote, seen to the knees, standing in a panelled room, looking r. and pulling on his gloves; his sword and Mambrino's helmet on a high-backed chair before him.
   Water colours; roy., $12\frac{5}{8} \times 9\frac{1}{8}$ in.
   Bequeathed by Henry Vaughan, Esq., August, 1900.

LOAT, Samuel (worked about 1810–1832). Architectural draughtsman; worked in London; exhibited drawings at the Royal Academy and at Suffolk Street, 1826–1832.

1. King's Bench Prison, Interior Court, 1810.
   Water colours; $9\frac{3}{4} \times 16$ in.
   No. 46 in Portfolio XXXIV. of the Crace Collection of London Views, purchased November, 1880.

LOCKER, Edward Hawke (b. 1777, d. 1849). Amateur painter; born in Kent; from 1819, secretary, and from 1824–1844, civil commissioner of Greenwich Hospital; painted in water colours, and wrote miscellaneous works, among them being 'Memoirs of Naval Commanders,' with pictures from the Naval Gallery at Greenwich, the formation of which was almost entirely his work.

1. Rural Landscape. A man and a woman, with a basket on her head, moving l. down a hollow road between trees; beyond, wooded country with a cottage, and further off, a church. Signed and dated *E. H. Locker*, 1799.
   Water colours; roy., $7\frac{3}{8} \times 10\frac{3}{4}$ in.
   Purchased August, 1875.

2. Portrait of M. Garnerin. Head in profile, looking l., with a balloon in the background. Enclosed in a frame border, with the French and English flags above and the motto (in reverse) *Audax aereos gaudet tentare volatus*, below *M. Garnerin* (also in reverse) and various aeronautic appliances. Inscribed on the paper mount *M. Garnerin, Aeronaut. Edward Hawke Locker, Esqre., fecit.*
   Pencil; roy., $6\frac{3}{8} \times 4\frac{1}{2}$ in.
   This drawing is prepared for the engraver, and a print doubtless exists, but is not in the Museum Collection.

André Jacques Garnerin, b. 1769, a well-known aeronaut, was taken prisoner by the English, 1793, and imprisoned for some time in Austria; after his release, he made many public balloon ascents and was the first to descend in a parachute, 1797; repeated the performance in various countries of Northern Europe; d. 1823.

Date of acquisition unknown.

LODGE, William (b. 1649, d. 1689). Amateur draughtsman and engraver; born at Leeds; travelled to Venice, and drew and etched views in Italy, France and England, especially in Yorkshire; painted some oil portraits and engraved a few.

1. Whitehall from the River. Whitehall and adjacent buildings seen from across the Thames. Inscribed with corrections and with a part of the Banqueting Hall re-drawn at the upper r. corner.
   Pen-and-ink sketch; roy., $5\frac{1}{2} \times 11\frac{5}{8}$ in.

2. Lincoln's Inn Fields. View in the square looking east to Lincoln's Inn beyond. Inscribed *Lincoln's Inn, London, by Mr. Lodge.*
   Pen-and-ink sketch; roy., $8\frac{1}{4} \times 19\frac{1}{8}$ in.
   Lincoln's Inn Fields, formerly a waste, was laid out in walks (as shown in this drawing) by James I. Bacon sat on the commission, and Inigo Jones drew the plans.

3. The Monument. View of Monument Yard, with a fishmonger's shop at the r. corner, and the pedestal of the monument in the centre.
   Pen-and-ink sketch; roy., $11\frac{7}{8} \times 16\frac{1}{2}$ in.
   This drawing represents the Monument as it appeared during its erection (1671–77).
   All purchased November, 1866.

LOGGAN, David (b. 1635, d. about 1700). Draughtsman and engraver; born at Danzig; said to have learnt engraving from S. Van der Passe in Denmark and from H. Hondius in Holland; came to England about 1653; worked chiefly in Oxford and London; well known by his elaborate and precise works, 'Oxonia Illustrata' (1675) and 'Cantabrigia Illustrata' (1676–1690); drew portraits on vellum, many of which he engraved himself.

1. Portrait of Charles II. Head and shoulders in three-quarter face turned r., eyes looking full, somewhat l.; lace collar, and satin dress.
   Pencil on vellum, highly finished; oval; roy., $3\frac{3}{4} \times 3$ in.

2. Portrait of Thomas Barlow, Bishop of Lincoln. Head and shoulders; in three-quarter face turned r., eyes looking full; skull cap over long hair; gown and bands. Inscribed *Bp. Barlow.*
   Pencil on vellum, highly finished; roy., $3\frac{5}{8} \times 3\frac{1}{4}$ in.
   Engraved by the artist.
   Thomas Barlow, b. 1607 in Westmoreland, educated at Queen's College, Oxford; distinguished for extraordinary learning, but a trimmer in politics; made Bodley's librarian 1642, Provost of Queen's 1657; Bishop of Lincoln 1675; d. 1691; well known in his day for 'Cases of Conscience,' and other works.

3. Portrait of Dr. Richard Allestree. Bust turned to front and r., the face in three-quarters turned r., eyes full; skull cap; gown and bands. Signed and dated *D. Loggan delin.*; 1666.
   Pencil on vellum, highly finished; oval; roy., $5\frac{7}{8} \times 5$ in.
   Engraved by the artist.
   Richard Allestree, royalist divine, b. 1619 in Shropshire, educated at Christ Church, fought for the King, and afterwards took up orders; imprisoned for taking messages to Charles II. in exile, 1659; made canon of Christ Church 1660, Provost of Eton 1665; d. 1681.

   Nos. 1–3 were bequeathed by the Rev. C. M. Cracherode, 1799.

4. Portrait of Peter Mews, Bishop of Winchester. Bust turned to front and r., the face in three-quarters turned r., eyes full; wearing skull cap.
Pencil on vellum, highly finished; oval; roy., 4⅞ × 3¾ in.
Engraved by the artist.
Peter Mews, b. 1619 in Dorsetshire, scholar of St. John's College, Oxford, fought with the Royalists and retired to Holland 1648; returned to England at the Restoration; elected president of his college, 1667; vice-chancellor of the University, 1669; Bishop of Bath and Wells, 1672; Bishop of Winchester, 1684; though a strong loyalist, he resisted James II. in his dispute with Magdalen College and supported the seven bishops; d. 1706.

5. Portrait of a Gentleman. Bust turned to front and r., the face in three-quarters turned r., eyes full; long wig. Signed and dated *D. L. fecit*, 1674.
Pencil on vellum, highly finished; oval; roy., 5 × 4 in.
Nos. 4 and 5 were purchased August, 1854.

6. Portrait of Ralph Cudworth. Bust turned to front and r., the face in three-quarters turned r., eyes looking full; gown and bands. Signed and dated *D. Loggan delin.*, 1666.
Pencil on vellum, highly finished; oval; roy., 5⅞ × 4⅞ in.
Ralph Cudworth, philosopher and divine, b. 1617, was successively fellow of Emmanuel College, Cambridge, master of Clare and master of Christ's; regius professor of Hebrew from 1645 till his death; a leader of the Cambridge Platonists; remembered in the history of philosophy by his 'Intellectual System'; d. 1688. A later portrait by Loggan, dated 1684, was engraved by Vertue.
Purchased May, 1857.

7. Portrait of a Divine. Bust of a young divine, turned to front, the face in three-quarters turned r., eyes looking full; long curling hair, gown and bands. At the l., the Bible and a vase of flowers, at the r., a bust of the Virgin; both apparently added by another hand. Signed and dated *D. L. fecit* 1677.
Pencil on vellum, highly finished; oval; roy., 5⅛ × 4¼ in.
Purchased October, 1870.

8. Portrait of Mrs. Baily. Bust of a lady in widow's weeds, turned to front and l., the face in three-quarters turned l., eyes looking r.
Pencil on vellum, highly finished; oval; roy., 5⅝ × 4⅜ in.
Purchased November, 1881.

LONG, W. (worked about 1844). Draughtsman; possibly to be identified with William Long, who worked in London and exhibited historical pictures, 1821–1855.

1. View and Plan of the Old Charter House and Ground, 1506. Copied in 1844 from a drawing in the possession of the Society of Antiquaries.
Pen-and-ink and water-colour tint; 51 × 26 in.
No. 9 in Portfolio XXVI. of Crace Collection of London Views, purchased November, 1880.

LONGCROFT, Thomas (worked about 1786–1793). Topographical draughtsman; worked in India.

1. View at Burrokerree, Ghautha. A river with rocky banks, bordered by trees, under a range of wooded hills; a native in the r. foreground seated beneath a tree fishing. Inscribed on the margin, *View at Burrokerree Ghautha, near the northern mountains on the Golah River, which falls into the Gogru.*
Indian ink; atl., 16¾ × 24 in.

2. Begum Musjied, Delhi. A mosque on rising ground, fenced by a wall, with a field in the r. foreground and men working in it. Inscribed on the margin, *Place of worship called Begum Musjied, situated at the Eastern Angle of Delhi, near the stone wall,—drawn* 1793.
Indian ink; atl., 16¼ × 23⅞ in.

3. Tomb at Rohilcund. A large monument with domes and minarets at a little distance r.; a large tree in the l. foreground. Inscribed on the margin, *The Tomb of Ali Mahommed Khan's Begum in Rohilcund; a bare tree in the foreground.*
   Indian ink; atl., 13⅞ × 23 in.

4. Benares from the River. View of the town with a great temple l., and many flights of steps leading down to the river.
   Pen-and-ink sketch, with Indian-ink wash; atl., 11¼ × 34¼ in.
   All presented by Miss Twining, April, 1877.

LONSDALE, James (b. 1777, d. 1839). Portrait painter; born at Lancaster; pupil in London of Romney, and student at the Royal Academy; well known as a portrait painter; original member of the Society of British Artists.

1. Portrait of James Northcote, R.A. Head in profile looking l., wearing a cap. Inscribed (presumably by the sitter) *James Northcote.* Signed and dated, *Drawn from life by James Lonsdale, July* 9, 1830.
   Black and red chalk on gray paper, heightened with white; roy., 13 × 9¾ in.
   For Northcote's biography see under Harlow, No. 5 (Vol. II., p. 268).
   Purchased Oct., 1887.

LOUTHERBOURGH, Philip James de, R.A. (b. 1740, d. 1812). Painter and etcher; born at Fulda, of a Polish family; pupil of his father and J. H. Tischbein, and later, in Paris, of Carle Vanloo and Casanova; gained a name in Paris from 1763 for landscapes and battle pieces; came to England 1771; designed scenery for Garrick; elected A.R.A. 1780, R.A. 1781; exhibited at the Royal Academy 1772–1814; drew a number of illustrations for books, including Macklin's 'Bible'; his pictures of naval battles are well known through engravings.

1. Landscape with Figures; in the manner of Berchem. Peasants about to ford a stream; a man leading a horse followed by a girl on a mule, with sheep and a dog, approach the stream in the foreground; a beggar sits r., and a man with mules and cattle comes along a road l. Signed and dated *Louterbourg* 1761.
   Sepia, heightened with white; roy., 9¼ × 13 in.

2. Landscape with Figures; in the manner of Berchem. A herdsman under a tree calling to his dog; his wife and boy sit on the ground beside him and cattle are grouped near; in the distance, fields with other cattle and herdsmen.
   Sepia, heightened with white; roy., 9 × 12½ in.
   Nos. 1 and 2 were bequeathed by R. Payne Knight, Esq., 1824.

3. Raiders. A group of soldiers, some on horseback, examining booty, while others drive sheep down from the hills behind, followed by a party with a loaded wagon.
   Indian-ink wash and pen; roy., 8⅝ × 12¼ in.
   Purchased July, 1859.

4. Landscape with Cattle. A herdsman, accompanied by his wife, with a baby in a basket on her back, driving sheep and cattle down a rough hill side from l. to r. Signed and dated *Louterbourg* 1766.
   Indian ink over black chalk; roy., 9 × 14 in.
   Purchased August, 1861.

5. A Sheet of Studies. Five sketches of feluccas and other Mediterranean vessels; a sailor smoking; three men's heads and a girl's head; a boy, etc.
   Pen-and-ink, with some Indian-ink wash; roy., 9¼ × 13⅛ in.
   Purchased May, 1854.

6. Two on one mount, roy., viz.:—

(*a*) Portrait Study of a Sailor. Head in three-quarter face looking r., the body lightly pencilled in. Inscribed . . . *tian Romonde* [?].
Water colours and pencil; $6\frac{3}{4} \times 4\frac{1}{2}$ in.

(*b*) Portrait Study of a Sailor. Head in full face. Inscribed *Robt Williams, boatswain's mate, Venerable; once sailed with Capt. Winthorpe.*
Water colours; $6\frac{3}{4} \times 4\frac{5}{8}$ in.

7. Two on one mount, roy., viz.:—

(*a*) Portrait Study of a Sailor. Head in full face. Inscribed *Thomas Ramsay 5 feet 8 inches 36—one of the Seamen who boarded the San Josef.*
Water colours; $6\frac{3}{4} \times 4\frac{5}{8}$ in.

(*b*) Portrait Study of a Sailor. Head in three-quarter face turned l.; in an oval, with a boatswain's whistle below. Inscribed *Cresse. Boatswain. Venrable.* 1797, and *boatswain's call: silver.*
Water colours; $6\frac{3}{4} \times 4\frac{5}{8}$ in.
These are presumably studies for the picture of Duncan's victory over the Dutch at Camperdown, engraved by J. Fittler and published 1801. Duncan's ship was the 'Venerable.' One of the seamen, Ramsay, seems to have taken part also in the battle off Cape St. Vincent fought in the spring of the same year, 1797.
Nos. 6 and 7 were presented by J. Deffett Francis, Esq., March, 1882.

8. View of Shanklin Chine. Rough crags divided by a chasm l., above which is a cottage; a man and children in the foreground l., and a woman with a baby coming down from the cottage. Signed and dated on the lower margin. *P. I. De Loutherbourg, R. A. del.* 1794. *View of Shanklin Chine, Isle of Wight.*
Pen and sepia, washed with Indian ink and sepia; roy., $9\frac{1}{4} \times 13\frac{1}{8}$ in.
Purchased October, 1865.

9. Shanklin Chine. The first sketch for the preceding drawing. Without the sky and without the figures.
Pen and sepia, washed with Indian ink; roy., 5×8 in.

10. Black Gang Chine. The cliffs, with the sea l.
Pen and sepia, washed with Indian ink; roy., 5×8 in.

11. The Needles. The Needles from the W., with fishing boats in the foreground.
Pen and sepia, washed with Indian ink; roy., $5 \times 7\frac{5}{8}$ in.

12. West Cowes. View of the bay, with shipping, and part of the fort r.
Pen and sepia, washed with Indian ink; roy., $5 \times 7\frac{3}{4}$ in.

13. View on the Coast. View from the sea, with a smack and boats in the surf, of a low coast with hills beyond.
Pen and sepia, washed with Indian ink; roy., 5×8 in.

14. Three on one mount, roy., viz.:—

(*a*) Cowes Castle. The castle seen from the shore, with a few trees at the back of it and the bay r.
Pen and sepia, washed with Indian ink; $3 \times 4\frac{1}{2}$ in.

(*b*) Cottages by the Shore. With a man moving logs of drift wood in the foreground, and other men on the high bank l.
Pen and sepia, washed with Indian ink; $3 \times 4\frac{5}{8}$ in.

(*c*) A Watermill. A watermill in a valley, with a road coming over a bridge in the foreground.
Pen and sepia, washed with Indian ink; $3 \times 4\frac{3}{4}$ in.

15 Two on one mount, roy., viz.:—

(*a*) Study of Rocks. Rocks on a cliff face.
Pen and sepia, washed with Indian ink; 5×3 in.

(*b*) Study of a Thatched Shed, Eastbourne. Inscribed *Eastburn.*
Pen and sepia, washed with Indian ink; $5 \times 3\frac{5}{8}$ in.

16. A Castle on the Coast. A castle r. on a low coast, with the sea and ships l.
Pen and sepia, washed with Indian ink; roy., 5 × 8 in.
Nos. 9–16 were purchased February, 1880, at the White sale.

17. Design for Illustration to Bowyer's Edition of Hume's 'England.' The House of Lancaster; allegorical design, with helmet, arms and cannon lying on a rock among red roses. The Genius of War in a thundercloud above. Signed and dated *P. J. De Loutherbourg R.A. del. and inv.*
Pen-and-ink, with Indian-ink and slight water-colour wash; roy., $12\frac{1}{4} \times 9\frac{1}{2}$ in.
Engraved by J. Landseer, and published in Bowyer's 'England,' 1805.
Purchased November, 1897.

18. Design for one of the Titles to 'Nelson's Victories.' Allegorical design. Britannia standing by a bust of George III., over whom the sun breaks from clouds, and pointing to the British lion in an attitude of defiant rage upon a foam-surrounded rock. Signed *P. I. de Loutherbourg R.A. inv. and del.*
Pen and sepia, washed with Indian ink; imp., $19\frac{3}{4} \times 15\frac{7}{8}$ in.

19. Design for one of the Titles to 'Nelson's Victories.' A bust of Nelson on a monument in front of which the British lion is striking the Gallic cock, among a débris of anchors, cannons, sails, etc.; behind, l., a ship exploding, and r., a column with naval trophies. Signed *P. I. de Loutherburg.*
Pen and sepia over pencil, washed with Indian ink; imp., $20\frac{1}{4} \times 15$ in.
Nos. 18 and 19 were purchased February, 1880, at the White sale.

20. Album containing studies of military and naval costume, shipping, etc., chiefly for the artist's pictures of 'The Siege of Valenciennes' (1793), and 'Lord Howe's Victory' (1794).

(1) Rough Sketch of a Sloop; with a note in MS. on the colour of the sea.
Pencil.
Presented by J. Deffett Francis, Esq., October, 1870.

(2) (*a*) Head of an Officer.
Red chalk.

(*b*) Head of an Officer.
Pen-and-ink and water colours.

(*c*) Head of General Hulse. Inscribed *General Hulse's hat and feather.*
Pen-and-ink and water colours.
Sir Samuel Hulse (b. 1747, d. 1837), commanded the 1st battalion of the 1st Foot Guards at the siege of Valenciennes.

(*d*) Head of a Grenadier.
Indian ink and pen.

(3) (*a*) Uniform of Hanoverian Infantry. Back view of a private. Inscribed *Hanoverian Infantry.*
Pen-and-ink and water colours.

(*b*) Uniform of Prince Ernest. Back view. Inscribed *H.R.H. Prince Ernest.*
Pen-and-ink and water colours.
Prince Ernest (b. 1771, d. 1851), became Duke of Cumberland 1799, King of Hanover 1837.

(*c*) Uniform of the Hungarian Guard. Inscribed *La Garde noble Hongroise en gala à pied.*
Water colours.

(*d*) Uniform of Royal Artillery. Inscribed *R. Artillery, undress, white caps, blue letters and edges.*
Pen-and-ink and water colours.

(*e*) Uniform of Highlander. Inscribed *Highlander, Road from Ostend to Torhout.*
Pen-and-ink and water colours.

(4) (*a*) Austrian Driver. Inscribed *Austrian Driver, dress all white.*
Pen-and-ink.

(*b*) A Light Dragoon. Back view. Inscribed *Light Dragoon.*
Pen-and-ink and water colours.

(*c*) A Drummer. Inscribed *English Drummer.*
Pen-and-ink and water colours.

(*d*) Esterhazy Hussar. Inscribed *Esterhazy Hussar.*
Pen-and-ink and water colours.

(*e*) Artillerymen Working their Guns.
Pencil and pen-and-ink.

(5) (*a*) *Ob.* A Group of Cossacks. Inscribed *Russian Cossaques*, and with memoranda of the colours of their uniform.
Pen-and-ink.

Rev. Studies of Accoutrements.
Pen-and-ink.

(*b*) *Ob.* Sheet of Studies. A scene in camp; a cavalry soldier; a Cossack and a bandsman talking, etc.
Pen-and-ink; pen-and-ink and water colours.

Rev. Troops in Boats on a River; and studies of uniforms.
Pen-and-ink.

(6) (*a*) Turcoman Soldier. Inscribed *Turcoman.*
Pen-and-ink.

(*b*) Infantry Soldier. Back view.
Pen-and-ink.

(*c*) *Ob.* Four Heads of Soldiers.
Sepia.

Rev. Four similar Heads.
Sepia.

(7) (*a*) Soldier in Green Uniform.
Pen-and-ink and water colours.

(*b*) Austrian Officer. Back view. Inscribed *Regt. Stuart. Imperial. Nieuport. Uniform, white faced with crimson.*
Pen-and-ink and water colours.

(*c*) Three Men of the Royal Artillery. Inscribed *R. Artillery.*
Pen-and-ink and water colours.

(*d*) Austrian Grenadier. Inscribed *Imperial Grenadier. Villerspol.*
Pen-and-ink and water colours.

(*e*) An Austrian Soldier. Back and front view. Inscribed *Imperial.*
Pen-and-ink and water colours.

(8) (*a*) Studies of Sword Handles.
Pen-and-ink and water colours.

(*b*) Ammunition Pouch.
Pen-and-ink and water colours.

(*c*) Straps for Bayonet and Pouch.
Pen-and ink and water colours.

(9) (*a*) Uniform of the Duke of York. Inscribed *Duke of York's full Uniform, General*, etc.
Pen-and-ink and water colours.

(*b*) Uniform of General Hulse. Inscribed with memoranda.
Pen-and-ink and water colours.

(*c*) Hat of the Duke of York; Sword of Colonel Congrieve; Officer's Top Boots. Inscribed with memoranda.
Pen-and-ink and water colours.

(*d*) *Ob.* Grenadier's Cap, Fusilier's Pouch, etc.
Pen-and-ink and water colours.

Rev. Straps worn by Hussars.
Pen-and-ink and water colours.

(10) (*a*) A Dwarf, seen from behind.
Indian ink.

(*b*) Head of a Soldier.
Indian ink.

(*c*) Three Heads of Grenadiers.
Pencil and Indian ink.

(11) (*a*) Caps worn by the Yorkshire Buffs, Grenadiers, etc. Inscribed with memoranda.
Pencil.

(*b*) Caps worn by Glamorgan Militia, Light Infantry, etc.
Pencil.

(12) Plan of an Action.
Pen-and-ink.

(13) (*a*) Sword Hilts.
Indian ink.

(*b*) Artillerymen.
Pen-and-ink.

(*c*) Study of a Uniform.
Pen-and-ink.

(*d*) Water-barrel.
Water colours.

(14) (*a*) Study of a Uniform. Inscribed *Minorca. Their accoutrements, caps, breeches, &c., are in every respect as the Guards.*

(*b*) Studies of Sword-hilts. Inscribed with memoranda in French.
Pen-and-ink and water colours.

(*c*) Facings of Uniforms of the 58th, 54th, and 28th Regiments.
Water colours.

(*d*) Study of Pocket-flap.
Pencil and water colours.

(15) (*a*) Hessian Baggage Horse. Inscribed *Hessian Baggage Horse, Rosselaer.*
Pen-and-ink.

(*b*) Cavalry Waggon. Below, basket to defend the shoulders of the horse.
Pen-and-ink.

(*c*) Hanoverian and Hessian Baggage Horses.
Pen-and-ink.

(*d*) A Mule. Inscribed *Duke of York's Mules, Rousselaer.*
Pen-and-ink and water colours.

(*e*) A Stirrup. Inscribed *Steel.*
Indian ink.

(*f*) A Saddle. Inscribed *Officer of Artillery.*
Pen-and-ink and water colours.

(16) (*a*) Horse and Field Gun.
Pen-and-ink.

(*b*) Field Gun. Inscribed with memorandum.
Pen-and-ink.

(*c*) Two Studies of a Gun on a Truck.
Pen-and-ink and Indian ink.

(17) Studies of Gun-Carriages.
Pencil.

(18) Studies of Guns and their Fittings. Inscribed with memoranda.
Pen-and-ink.

(19) (*a*) Field Guns.
Pen-and-ink.

(*b*) Horses and Gun.
Pen-and-ink.

(20) (*a*) Austrian Ammunition Waggon. Inscribed *Imperial Ammunition Waggon, Tournay.*
Indian-ink wash and pen.

(*b*) Shell Cart. Inscribed *Shell cart. Imperial. Quesnoy.*
Indian-ink wash and pen.

(21) (*a*) (*b*) (*c*) (*d*) Heads of Sailors.
Water colours.

(22) (*a*) (*b*) (*c*) Heads of Sailors.
Water colours.

(*d*) Two Young Men Standing Together.
Water colours.

(*e*) A Young Man Leaning against a Wall.
Water colours.

(23) (*a*) A Man and a Boy.
Pen-and-ink and water colours.

(*b*) A Man Holding a Piece of Cloth.
Water colours.

(*c*) A Man Stooping.
Pen-and-ink and water colours.

(*d*) A Man Standing with Arms Folded.
Water colours.

(*e*) A Young Man Seated.
Indian ink and pen.

(*f*) A Man with his Hands in his Pockets.
Water colours.

(24) (*a*) A Man Standing in Profile.
Water colours.

(*b*) A Negro, by the Sea Shore.
Water colours.

(*c*) A Man in a Broad Hat.
Water colours.

(*d*) A Man holding a Rope.
Pen-and-ink and water colours.

(*e*) A Man with a Pigtail.
Water colours.

(*f*) A Sailor.
Water colours.

(25) (*a*) (*b*) (*c*) (*d*) (*e*) (*f*) Studies of Sailors.
Pen-and-ink and water colours.

(26) (*a*) Two Men, one Leaning against a Wall.
Pen-and-ink.

(*b*) A Group Looking over a Wall.
Pen-and-ink.

(*c*) Fishermen.
Pen-and-ink and Indian-ink wash.

(27) (*a*) Officer's Hat with Cockade.
Pen-and-ink and pencil.

(*b*) Officer's Hat with Cockade.
Indian ink and pencil.

(28) (*a*) Uniforms of Warrant Officer, Master's Mate, and Midshipman.
Pen-and-ink and water colours.

(*b*) Uniform of a Lieutenant in the Navy. Inscribed with notes of colour, etc.
Pen-and-ink.

(29) (*a*) Musket slung on the Shoulder.
Pen-and-ink and water colours.

(*b*) Musket.
Pen-and-ink and water colours.

(30) (*a*) (*b*) (*c*) (*d*) (*e*) Studies of Naval Guns.
Indian-ink or water-colour wash and pen.

(31) (*a*) (*b*) (*c*) (*d*) (*e*) Studies of Flags and Pennants.
Water colours.

(32) (*a*) (*b*) (*c*) (*d*) Studies of Ship's Rigging.
Pen-and-ink, with water-colour or Indian-ink wash.

(33) (*a*) Truck of a Mast.
Pen-and-ink and water colours.

(*b*) Bowsprit.
Pen-and-ink and water colours.

(34) (*a*) (*b*) Yards and Square-sails.
Pen-and-ink and water colours.

(35) (*a*) Bow of a Three-Decker.
Pen-and-ink and water colours.

(*b*) H.M.S. 'Venerable' (Duncan's flagship at the battle of Camperdown). Inscribed *Venerable.*
Pen-and-ink and water colours.

(36) (*a*) Cathead of a Man-of-War.
Pen-and-ink and water colours.

(*b*) Stern of the 'Hercules.'
Pen-and-ink and water colours.

(*c*) Bow and Figurehead of a Man-of-War; two studies.
Pen-and-ink and water colours.

(37) (*a*) Stern View of a Three-Decker.
Indian ink.

(*b*) Stern of a Three-Decker.
Indian ink.

(38) (*a*) Head of a Sailor; Stern of a French Boat.
Indian ink and water colours.

(*b*) Hull of a Ship.
Indian ink.

(*c*) Bow of a Ship.
Pen-and-ink.

(*d*) Stern of a Ship; and a Cutter.
Pen-and-ink.

(*e*) Bow of a Ship.
Indian-ink wash and pen.

(39) (*a*) A Brig.
Indian-ink wash and pen.

(*b*) H.M.S. 'Queen Charlotte,' from the Bow. Inscribed *Charlotte* (one of the largest ships in Howe's victory off Ushant).
Indian-ink wash and pen.

(40) (*a*) A Hulk, fitted up with Temporary Masts. Inscribed *Sheer hulk.*
Indian-ink wash and pen.

(*b*) A Dismasted Three-Decker.
Indian-ink wash and pen.

(41) (*a*) Yards of a Man-of-War; and Cathead. Inscribed *Queen Charlotte's Cathead.*
Sepia wash and pen.

(*b*) and (*c*) Studies of Yards and Rigging.
Indian-ink wash and pen.

(42) (*a*) Mizen-top of a Ship; and Studies of the 'Main Chain and Dead Eye' of the 'Majestic' and 'Queen Charlotte.'
Indian-ink wash and pen.

(*b*) Main Sail and Boom.
Indian-ink wash and pen.

(43) (*a*) (*b*) (*c*) (*d*) (*e*) Studies of Sails and Rigging.
Indian-ink wash and pen.

(44) (*a*) (*b*) (*c*) Studies of Topsails.
Indian-ink and water-colour wash and pen.

(45) (*a*) (*b*) (*c*) Studies of Square-sails.
Sepia and Indian-ink wash and pen.

(46) (*a*) (*b*) (*c*) (*d*) (*e*) Studies of Sails and Rigging.
Sepia and Indian-ink wash and pen.

(47) (*a*) (*b*) (*c*) Studies of Sails and Rigging.
Sepia and Indian-ink wash and pen.

(48) (*a*) Hurst Castle; and Two Studies of a Cutter. Inscribed *Hurst Castle, Hants.*
Water colours.

(*b*) Sailing Boats at Sea.
Water colours.

(*c*) A Boat with Sails furled and a Man in the Stern.
Pen-and-ink and water colours.

(*d*) A Boat with Two Sails.
Water colours.

(*e*) A Mediterranean Vessel; after a Print.
Pen-and-ink.

(49) (*a*) (*b*) (*c*) (*d*) (*e*) (*f*) Studies of Shipping.
Pen-and-ink with Indian-ink wash.

(50) (*a*) A Ship of the Line; Two Studies.
Pen-and ink.

(*b*) *Ob.* Feluccas; and a Sketch of a Castle.
Pen-and-ink.

Rev. Studies of Ships.
Pen-and-ink.

(51) (*a*) Plan of Lord Howe's Action off Ushant, etc. With memoranda.
Pen-and-ink and water colours.

(*b*) Plan of Action at a later stage.
Pen-and-ink and water colours.

(52) (*a*) Man-of-War at a Port.
Pen-and-ink.

(*b*) Hulks in Port.
Pen-and-ink and Indian-ink wash.

(*c*) Feluccas.
Pen-and-ink and pencil.

(53) (*a*) The Battle of the Nile; sketch for the picture by the artist.
Pen-and-ink and Indian-ink wash.

(*b*) A Port in a Storm.
Sepia.

(54) (*a*) A Fleet of Men-of-War.
Pen-and-ink.

(*b*) Shipping at a Mediterranean Port.
Pen-and-ink.

(*c*) Fight between a Man-of-War and an Algerine Pirate Galley.
Indian ink.

(55) (*a*) Fishing Boats in the Channel.
Indian-ink wash and pen.

(*b*) A Wreck in a Storm.
Indian-ink wash and pen.

(*c*) Shipping in a River.
Indian-ink wash and pen.

(56) (*a*) (*b*) (*c*) Studies of Shipping.
Pen-and-ink.

(57) (*a*) (*b*) (*c*) (*d*) Studies of Shipping.
Pen-and-ink and Indian ink.

(58) (*a*) (*b*) (*c*) (*d*) (*e*) (*f*) Studies of Shipping.
Pen-and-ink and Indian-ink wash.

(59) (*a*) (*b*) (*c*) (*d*) Studies of Shipping.
Pen-and-ink with Indian-ink wash.

(60) (*a*) (*b*) (*c*) (*d*) (*e*) Studies of Line-of-Battle Ships.
Pen-and-ink.

(61) (*a*) (*b*) (*c*) (*d*) Studies of Vessels in a Rough Sea.
Pen-and-ink and Indian ink.

(62) (*a*) Fishing Boat.
Pen-and-ink.

(*b*) Study of the same Boat.
Indian-ink wash and pen.

(63) (*a*) 'L'Amérique.
Pen-and-ink and water colours.

(*b*) 'Le Juste.'
Pen-and-ink and water colours.

(*c*) 'L'Impetueux.'
Pen-and-ink and water colours.

(*d*) 'Le Sans Pareil.'
Pen-and-ink and water colours.

(*e*) Three Ships closely engaged.
Pen-and-ink and water colours.

(*f*) 'Le Northumberland.'
Pen-and-ink and water colours.
These sketches (inscribed with the names of the respective ships) are of French men-of-war taken or destroyed in Howe's victory of the 1st of June, 1794.

(64) (*a*) (*b*) (*c*) Three Studies of the Queen's Launch.
Indian-ink wash and pen.

(65) (*a*) (*b*) Studies of Shipping.
Indian ink.

(66) (*a*) (*b*) (*c*) (*d*) (*e*) Studies of Jolly-boats.
Water colours and pen.

(67) (*a*) Studies of Shipping.
Indian-ink wash and pen.

(*b*) Hulks of Men-of-war.
Indian-ink wash and pen.

(68) (*a*) A Fishing Boat Ashore.
Indian-ink wash and pen.

(*b*) Scene at a Mediterranean Port.
Pen-and-ink.

(*c*) *Ob.* Windlasses.
Indian-ink wash and pen.
Rev. Fishing Boats at Sea.
Pencil and Indian ink.

(69) (*a*) Bathing Shed and Machine.
Pen-and-ink and water colours.

(*b*) (*c*) Beached Ships.
Pen-and-ink and water colours.

(*d*) Gangway of a Man-of-war.
Pen-and-ink and water colours.

(70) (*a*) (*b*) Shipping in Harbour.
Pen-and-ink.

(71) (*a*) An English Man-of-war.
Pen-and-ink and water colours.

(*b*) Crossing a River. A boat, full of people, on wheels.
Pen-and-ink.

(72) (*a*) (*b*) (*c*) Studies of Shipping.
Pen-and-ink.

(73) Sketch for the Picture of Howe's Victory.
Indian-ink wash and pen, over pencil.

(74) (*a*) (*b*) Sketches for a Picture; shipping seen through an arch of a bridge.
Indian ink.

(75) (*a*) A Circular Fort on the Coast.
Pen-and-ink and water colours.

(*b*) A Breakwater.
Indian-ink wash and pen.

(*c*) Tomb of Colonel James Moncrieff at Ostend. Inscribed *Tomb of Gen. Mongrief.*
Pen-and-ink.
Moncrieff was chief of the British engineers at the siege of Valenciennes: d. 1793.

(76) (*a*) (*b*) Two Views of Nieuport.
Pen-and-ink.

(77) (*a*) (*b*) Two views of Valenciennes.
Indian-ink wash and pen.

(78) Apotheosis of a Naval Hero.
Pencil.

(79) (*a*) (*b*) Studies of Ruins.
Indian-ink wash and pen.

(80) (*a*) (*b*) Village Houses.
Pen-and-ink.

(81) (*a*) A Castle on a Hill.
Pencil.

(*b*) Assembly Rooms, Bath.
Pencil.

(82) (*a*) (*b*) (*c*) Three Studies of Scotch Fir. Inscribed with memoranda.
Pen-and-ink.

(83) (*a*) (*b*) (*c*) (*d*) (*e*) Studies of Foliage.
Pen-and-ink.

(84) (*a*) Study of a Red Fir.
Pen-and-ink.

(*b*) Juniper, Beech and Ash.
Pen-and-ink.

(85) (*a*) A Trophy of Hebrew Arms and Emblems.
Indian-ink wash and pen.

(*b*) Studies from the Arch of Titus, etc.
Indian ink.

(86) Prow of a New Zealand Canoe.
Pencil.

(87) (*a*) (*b*) (*c*) (*d*) (*e*) Four Studies of Heads, and one whole-length Study of Savages.

(88) (*a*) Savages in a Canoe.
Indian ink.

(*b*) Savage Weapons from the Sandwich Islands, New Zealand, etc.
Pen-and-ink.

(*c*) A Man Addressing a Group seated on the Ground.
Indian ink.

(89) (*a*) Head of a Savage.
Water colours.

(*b*) Whole-length of an Oriental Warrior.
Water colours.

(90) (*a*) Savage with Tomahawk.
Red chalk.

(*b*) Woman of the same Tribe, carrying a child.
Red chalk.

(91) (*a*) Two Men seated, one sketching.
Pencil.

(*b*) Head of a Man.
Pencil.

(*c*) The Pope giving Benediction.
Pencil.

(92) (*a*) (*b*) (*c*) (*d*) (*e*) (*f*) (*g*) (*h*) Studies of Heads and Figures.
Pencil or pen-and-ink.

(93) (*a*) An Ox's Head.
Pen-and-ink.

(*b*) Waggons.
Pen-and-ink.

(*c*) A Gipsies' Halt; Horses Feeding.
Indian-ink wash and pen.

(*d*) A Plough.
Pen-and-ink.

(94) (*a*) (*b*) (*c*) (*d*) (*e*) Studies of Hands and Arms.
Red chalk and pen, or red chalk and Indian ink.
Purchased March, 1868.

Packet containing 32 studies of ships and boats for the artist's picture of Howe's victory, 1 June, 1794, and a sheet of studies of uniforms worn by Prince Ernest and by General Freytag, for the picture of the Siege of Valenciennes.
Water colours or Indian ink, mostly with pen outlines.
Purchased March, 1868.
See also Vol. I., p. 207, for a drawing of the Royal Exchange, by John Chapman, with figures by Loutherbourgh.

LOWE, Mauritius (b. 1746, d. 1793). Painter; pupil of Cipriani and student at the Royal Academy; painted large mediocre subject pictures; befriended by Dr. Johnson; died in poverty.

1. Dædalus and Icarus. Dædalus standing on a mountain pointing with one hand to heaven, while Icarus soars into the air.
   Pen-and-ink and red chalk, with Indian-ink wash; roy., 17½ × 11⅜ in.

2. Royal Power assisted by Wisdom and Virtue defending the Constitution of Great Britain against the Attacks of Sedition and Licentiousness. Royal Power, a nude male figure, wearing a crown, stands on a platform in front of a draped column, by the pedestal of which are two female figures, one standing and holding a crucifix, the other (Britannia) seated and holding a spear. From the r. approach the forces of Sedition and Licentiousness; one, a giant with a huge club, cowers under the spear of Wisdom, who hovers above in the garb of Pallas, while a Bacchant and a Fury lower down r. stand impotent before the commanding gesture of Royal Power. Beyond them is a burning temple. Above, a winged Victory emerges from the clouds and blows a trumpet.
   Pen-and-ink, with Indian-ink wash; atl., 29⅜ × 22⅛ in.
   Engraved by George Graham and published 1793.

3. The same Subject. A more finished design, modified in details and with the addition of an owl floating over Wisdom's head with a laurel wreath in its claws.
   Pen-and-ink, with Indian-ink wash, heightened with white; atl., 30⅞ × 23 in.
   All purchased May, 1883.

LUCAS, Henry (b. about 1740). Verse-writer; born in Dublin; wrote fulsome poems to the nobility, and a tragedy, 'The Earl of Somerset.'

1. Illustration to the 'Earl of Somerset,' Act V. The Earl in the Tower, with the Countess of Essex endeavouring to console him; at the r. a group of warders under a portcullis; at the l., the Countess's maid.
   Indian-ink wash and pen; roy., 7¾ × 6¼ in.
   Engraved by W. Sharp, 1779, as frontispiece to the play, with the quotation—
   Countess: *These sad reflections but enlarge distress;*
   Forbear to think. Somerset: *O for a charm 'gainst Thought!*
   The print has on it *H. L. Esq. inv.* There is no record of Lucas having been an artist, and the inscription may merely mean that he suggested the composition.
   A sketch of the same design by A. Runciman is in the department (see under his name), and he may possibly be also the author of this finished drawing.
   Purchased December, 1853.

LUCAS, John (b. 1807, d. 1874). Portrait painter; born in London; pupil of S. W. Reynolds, the engraver; acquired great vogue as a portrait painter; engraved some of his own portraits in mezzotint.

1. Portrait Study of Queen Adelaide. Head and shoulders in profile looking r.; wearing a cap. Signed and dated *J. Lucas, March 5th*, 1844. Inscribed *The Queen Dowager, taken for Sir W. Newton for the picture of the Marriage of Queen Victoria.*
   Pencil; roy., 10⅜ × 8⅛ in.
   Adelaide, daughter of the Duke of Saxe-Coburg Meiningen, b. 1792, was married 1818 to the Duke of Clarence, and became Queen, 1830; unpopular during William IV.'s reign, through supposed hostility to reform, she won universal esteem as Queen-Dowager; d. 1849.
   Purchased March, 1887.

LUCAS, Samuel (b. 1805, d. 1870). Amateur painter; born at Hitchin; of Quaker family; worked as an amateur at Shoreham, after 1838 at Hitchin, painting in oils and water colours, chiefly landscapes, birds, and flowers.

[1–8] Drawings in water colours and monochrome.

1. Sunrise over the Snow. A road leading away over level country, with low hills in the distance and at the l.; a man with a cart on the road, and in the field at the l. a haystack; the whole landscape lying under snow, with blue shadows cast by the sunrise. Dated 1854.
   Water colours: roy., $8\frac{3}{8} \times 13\frac{1}{4}$ in.

2. A Snowstorm. A haystack in fields, white with the snow which is whirling from the cloudy sky.
   Water colours; roy., $5\frac{3}{4} \times 11\frac{3}{4}$ in.

3. The Bird-Catcher; Pegsden Fields. A bird-catcher kneeling in the l. foreground and waiting to pull the cords of his nets spread in the field before him; beyond, the wooded country, under a sky of shadowy clouds illuminated by the sunrise above low hills l.
   Water colours; roy., $9\frac{5}{8} \times 17\frac{1}{4}$ in.

4. Moonrise on a River. View from a height, with a rock or fragment of ruin r. looking down on a broad river flowing through level country with the moon rising on the horizon.
   Water colours; roy., $9 \times 13\frac{1}{4}$ in.

5. Four on one mount, roy., viz.:—
   (*a*) Field Mice. Two field mice on a nest among thistles and corn blades.
   Water colours and pen; $3\frac{7}{8} \times 2\frac{1}{2}$ in.
   (*b*) A Robin. A robin on the snow near white-coated ferns and bushes. Dated 28/12/61.
   Water-colour sketch; $3\frac{5}{8} \times 3$ in.
   (*c*) Silsoe Grounds. A frozen pond in a park with a building at the further end of it; a snow scene. Inscribed *Silsoe Grounds.*
   Monochrome wash and pen; $2\frac{1}{8} \times 4\frac{1}{8}$ in.
   (*d*) Snow Scene. A dog, followed by a man, coming along a path in the snow, with birds on the snowy bushes l. Dated 28/12/1861.
   Monochrome wash and pen; $4\frac{3}{8} \times 4\frac{3}{4}$ in.

6. Two on one mount, roy., viz.:—
   (*a*) A Breeze at Sea. A fishing boat sailing towards the l. with a brig in the offing; birds on a wave to the r.
   Indian-ink wash and pen; $3\frac{7}{8} \times 7\frac{1}{4}$ in.
   (*b*) Sea-Birds. Puffins and razorbills on rocks r. by the sea's edge, and flying above the water; a stormy sky.
   Indian ink; $4\frac{1}{8} \times 7\frac{1}{4}$ in.

7. View from Gaping Hills; Stormy Evening. A view over a great tract of cornfields and woods, with low hills in the l. distance; all in the shadow of a stormy sky, flushed on the horizon, with gleams passing over the fields; in the foreground a man and a dog coming up a wet road.
   Water colours; imp., $9\frac{5}{8} \times 18\frac{3}{4}$ in.

8. Top of Offley Holes, Hertfordshire. The top of a ridge stretching away from the l. foreground and sloping off r. into a wide wooded plain; two teams ploughing on the ridge, and rooks hovering about the furrows and in the branches of a tree in the r. foreground; a sky of broken cloud and sunshine, driven by a high wind from the r.
   Water colours; imp., $9\frac{5}{8} \times 19\frac{5}{8}$ in.

[9–31] Sketches in pen-and-ink.

9. Four on one mount, roy., viz. :—

(*a*) A Felled Tree. A man lopping boughs from a felled tree, and a farm beyond.
$4\frac{1}{4} \times 7$ in.

(*b*) Blacksmith's Shop at Pirton. With a man and horse outside. Dated *Pirton*, 1864.
$4\frac{1}{8} \times 6\frac{7}{8}$ in.

(*c*) A Farm by a Stream. With a footbridge l. and two men working in the garden.
$4\frac{1}{4} \times 7$ in.

(*d*) Cottage at Pirton. With a man driving pigs in the foreground. Dated *Pirton*, 1864.
$4\frac{1}{4} \times 6\frac{7}{8}$ in.

10. Four on one mount, roy., viz. :—

(*a*) Rabbits in a Coppice.
$3\frac{1}{4} \times 5\frac{1}{4}$ in.

(*b*) Rabbits in a Garden Corner. Inscribed *Mount Pleasant.*
$3\frac{3}{4} \times 5\frac{1}{4}$ in.

(*c*) Starlings Flocking to a Wood. Inscribed *Starlings*...1862.
$4\frac{1}{8} \times 5\frac{3}{4}$ in.

(*d*) Fieldfares by a Winding Stream. Inscribed *Fieldfares*, 18/1–62.
$4 \times 6\frac{3}{8}$ in.

12. Four on one mount, roy., viz. :—

(*a*) Crows on a Fence, with a man ploughing beyond. Inscribed *Crows*, 1864.
4×7 in.

(*b*) Ploughing. A man ploughing, with crows in the foreground.
$4 \times 6\frac{7}{8}$ in.

(*c*) Jays and Fox. Two jays on a bough, and a fox coming up from a ditch. Inscribed *Jays and Fox.*
$4 \times 6\frac{3}{8}$ in.

(*d*) Magpies. Two magpies on a nest in a tree.
$4 \times 6\frac{3}{8}$ in.

12. Six on one mount, roy., viz. :—

(*a*) Tits on a Bough.
$1\frac{5}{8} \times 2$ in.

(*b*) Partridges.
$1\frac{1}{2} \times 3$ in.

(*c*) A Nuthatch. Inscribed *Nuthatch* 22/1, 1862.
$1\frac{1}{2} \times 2\frac{7}{8}$ in.

(*d*) A Robin perched on a Plank.
$3\frac{5}{8} \times 3\frac{5}{8}$ in.

(*e*) Stone-chats. Stone-chats on a gorse bush. Inscribed *Stone-chats.*
$3\frac{1}{4} \times 3\frac{1}{4}$ in.

(*f*) Birds Feeding. Birds in a garden, picking food put out for them. Inscribed *Birds coming for food in snow.* 21/12. 1862.
$4\frac{1}{4} \times 5\frac{5}{8}$ in.

13. Six on one mount, roy., viz. :—

(*a*) Lapwings in a Field.
$1\frac{1}{4} \times 2\frac{3}{8}$ in.

(*b*) Lapwings on a River Bank.
$2\frac{7}{8} \times 4\frac{7}{8}$ in.

(*c*) A Kingfisher by a Stream. Dated 11/12, 1861.
$2\frac{3}{4} \times 4\frac{1}{4}$ in.

(*d*) Shooting Water Fowl. A man in a boat with dog and gun.
$2\frac{7}{8} \times 4\frac{1}{2}$ in.

(*e*) Water Rail. A water rail started by a dog. Inscribed *Water Rail*, 18/1. 1862.
$3\frac{1}{2} \times 5\frac{3}{4}$ in.

(*f*) Wild Duck. Ducks and ducklings. Inscribed *Wild ducks on the stubble*, 1862.
$3\frac{3}{8} \times 5\frac{7}{8}$ in.

14. Four on one mount, roy., viz. :—

(*a*) Birds on a Heath in Winter. Inscribed *Immense flock of small birds*, 1/12 *mo.* 64.
$4\frac{1}{4} \times 7$ in.

(*b*) Pheasants Watched by a Fox. Inscribed *A poacher among the pheasants.*
$4\frac{1}{4} \times 6\frac{7}{8}$ in.

(*c*) The Mole Catcher. A mole catcher with his dog visiting a trap. Inscribed *Mole Catcher*, 1864.
$4\frac{1}{4} \times 7$ in.

(*d*) Hare Sitting. Sportsman with greyhounds, and a hare in a brake l. Inscribed *Hare Sitting.*
$4\frac{1}{8} \times 6\frac{7}{8}$ in.

15. Four on one mount, roy., viz. :—

(*a*) Unloading Barges, Swanage. Inscribed *Swanage.*
$4 \times 6\frac{5}{8}$ in.

(*b*) Boats off the Pier, Swanage.
$4\frac{1}{8} \times 7$ in.

(*c*) Cliffs and Sea.
$4\frac{3}{8} \times 7$ in.

(*d*) A Seaport with Castle on a Hill. Dated 1864.
$4\frac{3}{8} \times 7$ in.

16. Four on one mount, roy., viz. :—

(*a*) Sheep in a Fold. Dated 21/12, 1861.
$4\frac{1}{8} \times 7$ in.

(*b*) Sheep in a Fold. Dated 17/1, '63.
$4\frac{1}{4} \times 6\frac{7}{8}$ in.

(*c*) Birds near a Sheep Fold. Dated 1861.
$4\frac{1}{8} \times 6\frac{3}{4}$ in.

(*d*) A Village Street. Inscribed *Gosmore.*
$4\frac{1}{8} \times 6\frac{7}{8}$ in.

17. Four on one mount, roy., viz. :—

(*a*) Boat-Building. A boat on the stocks at a port.
$3\frac{1}{2} \times 5\frac{3}{4}$ in.

(*b*) Portland Harbour. Inscribed *Portland.*
$3\frac{1}{2} \times 6\frac{1}{4}$ in.

(*c*) A Wreck Washed by Breakers.
$3\frac{1}{4} \times 5\frac{3}{4}$ in.

(*d*) The Pool of London. Inscribed *Wapping.*
$4\frac{1}{4} \times 6\frac{7}{8}$ in.

18. Five on one mount, roy., viz. :—

(*a*) Carting Timber.
$3\frac{1}{8} \times 5\frac{7}{8}$ in.

(*b*) Sheep-pens.
$3\frac{1}{2} \times 6\frac{1}{4}$ in.

(*c*) Lopping a Felled Tree.
$2\frac{7}{8} \times 5\frac{7}{8}$ in.

(*d*) An Encampment under Trees. Dated 30, 11 *mo.* 1861.
$3\frac{5}{8} \times 6\frac{1}{8}$ in.

(*e*) Tents by a Roadside. Two horsemen on the road. Dated 11 *mo.* 29. 1862.
$3\frac{1}{2} \times 6\frac{3}{4}$ in.

19. Four on one mount, roy., viz. :—

(*a*) Rabbits Watched by a Fox. Dated 12/4. 1862.
$4\frac{1}{4} \times 6\frac{7}{8}$ in.

(*b*) Fox Hunting Birds near a Haystack. Dated 23/12, 64.
$4 \times 7\frac{1}{4}$ in.

(*c*) A Fox Finding his Earth Stopped. Hounds in pursuit.
$4\frac{1}{4} \times 6\frac{1}{2}$ in.

(*d*) A Fox Pursued by two Dogs. Inscribed *Highdown Wood*, 16/11 *mo.* 1861.
$4\frac{3}{8} \times 7$ in.

20. Four on one mount, roy., viz. :—

(*a*) Lapwings in a Field. Ploughmen beyond. Inscribed *Lapwings*, 1864.
$4\frac{1}{4} \times 7$ in.

(*b*) Golden Plovers. Inscribed *Golden Plovers*, and dated 29—11 *mo.* 1861.
$4\frac{1}{8} \times 6\frac{5}{8}$ in.

(*c*) A Mole Trap. With dead moles hung on a bush. Inscribed *Moles*, 12 *mo.*, 64.
$4\frac{1}{4} \times 6\frac{7}{8}$ in.

21. Five on one mount, roy., viz. :—

(*a*) Hares and Pheasants. Inscribed *Cover side.*
$3\frac{1}{8} \times 4\frac{1}{4}$ in.

(*b*) Hare and Young in a Field. Dated 4 *m.* 11, 1862.
$3\frac{1}{8} \times 4\frac{3}{4}$ in.

(*c*) A Hare in a Turnip Field. Two dogs coming up. Dated 2/12 *mo.* 1861.
$3\frac{1}{4} \times 4\frac{7}{8}$ in.

(*d*) Deer on a Heath.
$2 \times 5\frac{1}{4}$ in.

(*e*) Foxes Left by Hounds. Inscribed *Two foxes on a tumulus—hounds leaving them.*
$4 \times 6\frac{3}{4}$ in.

22. Four on one mount, roy., viz. :—

(*a*) Snipe on a Pool attacked by a Hawk.
$4\frac{1}{8} \times 7$ in.

(*b*) Magpies in a Field. Dated 7/12, 1861. *Orton Hd.*
$4\frac{1}{2} \times 7$ in.

(*c*) A Group Sitting under a Tree; Twilight. Inscribed *Listening to Owls, Offley, Sepr.* 17, 1863.
$4\frac{3}{8} \times 6\frac{3}{4}$ in.

(*d*) Highdown Wood. Two rabbits in the foreground. Inscribed *Highdown Wood*, 22/11 *mo.*, 1861. *S. L. to E. M.*
$4\frac{1}{4} \times 7$ in.

23. Four on one mount, roy., viz. :—

(*a*) Goldfinches on Thistles. Inscribed *Goldfinches.*
$4\frac{1}{8} \times 4\frac{3}{4}$ in.

(*b*) Chaffinches and Sparrows. Dated 25/12. 1861.
$2\frac{1}{4} \times 4\frac{1}{4}$ in.

(*c*) Owls in a Hollow Tree.
$2\frac{5}{8} \times 3\frac{3}{4}$ in.

(*d*) A Bird on a Hedge-top.
$3\frac{1}{2} \times 5\frac{1}{4}$ in.

24. Three on one mount, roy., viz.:—

(*a*) On the Road. A family on donkeys descending a road to distant woods. Dated 12 *mo.* 62.
$4\frac{1}{4} \times 6$ in.

(*b*) A Water Mill. Inscribed *Shillington Mill*, and dated 1/4, 63.
$4 \times 6\frac{1}{4}$ in.

(*c*) Skaters and Sliders on a Mill Pond. Inscribed *Chatton mill head in frost.*
$4\frac{1}{4} \times 6\frac{7}{8}$ in.

25. Four on one mount, roy., viz.:—

(*a*) Village and Stream. Dated *Whitwell* 10/12, 1864.
$3\frac{5}{8} \times 6\frac{3}{4}$ in.

(*b*) Stream and Cottage. Dated 25/1, 1862.
$4\frac{1}{8} \times 6\frac{3}{4}$ in.

(*c*) Hertford from the Banks of the Lea.
$4\frac{1}{8} \times 6\frac{7}{8}$ in.

(*d*) Cottage on the Banks of the Mimram. Inscribed *Water Cress. Mimram* 10/12. 64.
$4\frac{1}{4} \times 7$ in.

26. Five on one mount, roy., viz.:—

(*a*) A Mountain Stream.
$3\frac{3}{4} \times 4\frac{7}{8}$ in.

(*b*) Cottage and Stream. With a shepherd and his flock. Dated 30/3. 63.
$3\frac{1}{2} \times 6\frac{1}{2}$ in.

(*c*) Shillington Mill. Dated 1/4. (?) 63.
$3\frac{1}{2} \times 6\frac{1}{4}$ in.

(*d*) Old House and Pond.
$3\frac{3}{4} \times 6\frac{1}{8}$ in.

(*e*) Trees and Pool, with a Church Spire beyond.
$4 \times 5\frac{7}{8}$ in.

27. Four on one mount, roy., viz.:—

(*a*) A Willow Fallen in a Stream. Inscribed *Willow blown down, Orton Hd. Water rats and dabchicks.*
$4\frac{1}{4} \times 7$ in.

(*b*) Cutting Willows. Inscribed *Willows, Orton Hd. Cut* 1861–2.
$4\frac{1}{4} \times 7$ in.

(*c*) Women Cutting Fuel from a Fallen Tree. Dated 29/1. 1862.
$4\frac{1}{4} \times 6\frac{7}{8}$ in.

(*d*) Felled Tree and Pond.
$4\frac{3}{8} \times 6\frac{7}{8}$ in.

28. Four on one mount, roy., viz.:—

(*a*) Stonehenge. With a crowd of visitors. Inscribed *Stonehenge*, 18/4, 1862. *Good Friday.*
$3\frac{5}{8} \times 7$ in.

(*b*) Old Sarum. With a crowd of people. Dated 18/4 *m*, 1862, *Old Sarum, Good Friday.*
4×7 in.

(*c*) Salisbury from the River. Cattle and sheep on the bank.
$4\frac{1}{4} \times 6\frac{3}{4}$ in.

(*d*) Salisbury from the River. With cattle in the water. Dated 11 *mo.* 62.
$4\frac{1}{8} \times 6\frac{7}{8}$ in.

29. Four on one mount, roy., viz. :—

(*a*) View down a Valley to the Coast; Dorsetshire. Inscribed *Encombe St. Adhelm.* 24/4 *m.* 1861.
4 × 6⅞ in.

(*b*) A Boulder on a Hill Top; coast beyond. Inscribed *Agglestone*, 25/4 *mo.* 1862.
4 × 7 in.

(*c*) A Cave in a Sea Cliff. Inscribed *Tilly Whym*, 25/4. 1862.
4 × 6¾ in.

(*d*) Corfe Castle. With the sea in the distance. Inscribed *Corfe.*
4 × 7 in.

30. Six on one mount, roy., viz. :—

(*a*) A Bridge over an Estuary.
1⅝ × 6¼ in.

(*b*) A Windmill.
2⅜ × 4¼ in.

(*c*) View over Wooded Country in Rain. With a town and church among trees.
4 × 6¾ in.

(*d*) Cottage and Stream under Wooded Hills.
3 × 4 in.

(*e*) Knebworth Park in a Shower. Two crows on an oak in the foreground. Inscribed *Knebworth* 10/4 *mo* 1862. *Rain.*
4⅛ × 5¼ in.

(*f*) A Barge on a Canal; rainy day. With a foaming weir, and beyond, flooded fields.
4¼ × 5⅜ in.

31. Four on one mount. roy., viz. :—

(*a*) An old Lady going to Market.
4⅛ × 2⅝ in.

(*b*) An old Lady lying in a low Chair, knitting. With a dog at her knee. Inscribed *H. Dix.*
2⅝ × 4¾ in.

(*c*) Portrait Sketch of an old Gentleman. Half length, seated, looking r. Inscribed *Revd. Smith.*
4¼ × 3⅞ in.

(*d*) Portrait Sketch. Half length of a bald, smooth-shaven man in profile looking l. Inscribed *John Eddy, Ohio.*
4⅜ × 3⅞ in.

All presented by Mrs. and the Misses Lucas, November, 1890.

LUCY, Charles (b. 1814, d. 1873). Painter; born at Hereford; pupil in Paris of Delaroche, and student in London at the Royal Academy; worked for many years at Barbizon, painting numerous subjects from English history, especially Puritan times; afterwards in London; many of his pictures have been engraved.

1. Studies for 'The Arrival of the Pilgrim Fathers.' A man's head looking down; an old woman's head in profile; a hand holding a rope; and a young woman's head, thrown back, with eyes closed.
Black chalk on bluish paper; roy., 13¾ × 9¾ in.

2. Study for 'Cromwell Resolving to refuse the Crown.' Study for the figure of Cromwell seated, with his hand raised to his chin. Below, study of a booted foot.
Pencil on drab paper, heightened with white; roy., 11 × 9 in.

3. Studies for the same Picture. Two studies of a leg in jack boots.
Black chalk on drab paper, heightened with white; roy., 11¾ × 13¾ in.

All purchased, January, 1878.

LUTTRELL or LUTTEREL, Edward (worked about 1670–1710). Crayon painter and mezzotint engraver; born probably in Dublin; practised portrait painting as an amateur and then as a professional; one of the earliest English mezzotint engravers, working with and for Isaac Beckett and Lloyd the publishers: engraved some of his own drawings.

1. Portrait of a Gentleman Unknown. Bust of a man in a ruff and skull-cap, turned l. with face in three-quarters turned l. and looking full; with gray moustache and pointed beard.
   Crayons; roy., $8\frac{3}{4} \times 7\frac{1}{8}$ in.
   Purchased June, 1881, at the Bull sale.

LUPTON, Nevil Oliver (b. 1828). Painter; youngest son of T. Lupton, the engraver; exhibited landscapes at the Royal Academy 1851–1877.

1. Portrait of Thomas Lupton, after a Bust by Scipio Clint. Bust in profile, looking l. Signed and dated, *Oliver Lupton delint.*, 1844, *from a bust by Scipio Clint.*
   Pen-and-ink; $8 \times 6\frac{3}{8}$ in.
   Thomas Goff Lupton, b. 1791, d. 1873, is well known as a mezzotint engraver, especially for his plates after Turner; he was the first to use steel for mezzotints.
   Inserted in Vol. XIII., No. 4, of the interleaved Academy Catalogues, presented by J. H. Anderdon, Esq., November, 1867.

MACKENZIE, Frederick (b. 1787 or 1788, d. 1854). Water-colour painter and draughtsman; pupil of J. A. Repton, the architect; worked in his youth for John Britton, making architectural and topographical drawings; well known for his careful water colours of architectural subjects, many of which were engraved in various publications; Associate of the Water Colour Society 1822, Member 1823, Treasurer 1831.

1. Antwerp Cathedral. A near view of the west front of the Cathedral, with a glimpse of the Place Verte at the r.; groups of figures in the foreground.
   Sepia over pencil, highly finished; roy., $8\frac{1}{2} \times 5$ in.
   Purchased May, 1859, at the Dawson Turner sale.

MACKINNON, W. (worked about 1800). Draughtsman; biography unknown.

1. Bunhay, Exeter. View on the Exe, which comes down a green valley over rapids into the l. foreground; a road from the r. crossing a footbridge also comes into the foreground, and beyond r. are wooded sandstone cliffs and a mansion nearly hidden among trees, with a few figures on the grassy bank of the river. Signed *W. Mackinnon.*
   Water colours; atl., $15\frac{1}{4} \times 22\frac{1}{2}$ in.

2. View in Switzerland. View of a conical mountain seen across a valley through which a stream flows into the l. foreground; at the r. a man and goats in front of a châlet among trees; beyond the stream, scattered trees and a hamlet toward the r., in the distance snow mountains.
   Water colours; atl., $15\frac{1}{4} \times 22\frac{1}{2}$ in.
   Both purchased, March, 1872.

MACLISE, Daniel, R.A. (b. 1806, d. 1870). Painter; born in Cork of Highland Scotch parentage; studied in the Cork Academy; came to London, 1827, and studied at the Royal Academy; became well known (as Alfred Croquis) by his series of portraits of literary characters in 'Fraser's Magazine,' 1830–38, afterwards by his oil pictures of subjects from history and romance, his later life being chiefly devoted to the large compositions for the House of Lords, 'Wellington and Blücher,' and 'The Death of Nelson'; elected A.R.A. 1836, R.A. 1840.

1. Portrait of Edmund Lodge, Norroy King-at-Arms. Half length, seated in an arm-chair turned l., the face in three-quarters turned l., eyes looking full, r. hand holding book on knee. Signed and dated *D. McClise, Jany.*, 1828. Inscribed, *Edm^d. Lodge, Norroy.*
   Pencil, partly washed with Indian ink; roy., $9\frac{7}{8} \times 8\frac{1}{4}$ in.
   A different whole-length portrait of Lodge was lithographed for the series of Literary Characters in 'Fraser's Magazine,' No. 77.
   Edmund Lodge, herald and biographer, b. in London, after being in the army for a short time, was elected F.S.A. 1787; became Lancaster Herald 1793, Norroy 1822, and Clarenceux 1838; d. 1839; published several biographical works, the best known of which is the 'Portraits of Illustrious Personages,' with memoirs.

2. Portrait of the Rev. R. H. Ryland, Chancellor of Waterford Cathedral. Three-quarter length, seated to front; the head in full face turned slightly r.; legs crossed, with one hand on knee; pillar and table r.
   Pencil, partly washed with Indian ink; roy., $9\frac{5}{8} \times 7\frac{1}{2}$ in.
   Purchased August, 1879.

3. Portrait of Olympia Maria Ryland. Three-quarter length of a little girl with short hair, holding a cat on her lap, seated under a tree, facing to front and looking full; a bush of mallow r. Signed and dated *D. McClise, Dec.* 1827.
   Pencil and water colours; roy., $8\frac{7}{8} \times 6\frac{7}{8}$ in.
   Miss Ryland was niece of Dr. Ryland, whose portrait is described above.
   Purchased July, 1879.

4. Portrait of Letitia Elizabeth Landon ('L. E. L.'). Whole length, seated to front, in full face, one arm resting on a table r., with a flower held in the hand, the other hand holding a pair of white gloves; in a low gray-blue dress, with braided hair.
   Water-colour wash and stipple; roy., $7\frac{1}{2} \times 5\frac{3}{4}$ in.
   Lithographed in the series of Literary Characters in 'Fraser's Magazine,' No. 41. For the biography of the sitter, see another portrait by Samuel Freeman (Vol. II., p. 169).
   Presented by the Rev. James Fraser, February, 1893.

5. Two on one mount, roy., viz.:—

   (*a*) Una and the Red Cross Knight. The Red Cross Knight riding over the plain, and Una at his side; below, a panel decorated with crosses and two lilies, and with a blank scroll in the middle; above, on a wreathed scroll, *The Red Cross Knight.* Inscribed below, *Una and Red Cross Knight.*
   Pencil; $9\frac{1}{2} \times 7\frac{1}{4}$ in.

   (*b*) The Spirit of Justice: Design for a Decoration in the House of Lords. An arched panel; at the top Justice enthroned, surrounded by law-givers; below her an angel on a cloud, about to strike a crowd of transgressors cowering underneath. Inscribed below, *First Sketch for No.* 1, *the Compartment of Justice, Commissioned by Government.*
   Pencil; $9\frac{3}{4} \times 6\frac{1}{4}$ in.
   Purchased October, 1886.

6. Illustration to a Poem or Story. A room in a mediæval castle; two lovers sitting l. in a settle by a fireside, listening to an old man playing the harp, seated on a bench at the r.; a page enters by a door behind the lovers, bringing a pasty and flagon of wine; two hounds in front of the fire; armour on the walls. Signed *D. Maclise, R.A.*
Water colours; roy., $6\frac{3}{8} \times 9\frac{1}{2}$ in.
Bequeathed by Henry Vaughan, Esq., August, 1900.

MALCHAIR or MELCHAIR, John (worked about 1763–1782). Water-colour painter and etcher; worked at Oxford; exhibited a landscape at the Royal Academy 1773.

1. Ruins of an Aqueduct. Four broken arches of an aqueduct seen in perspective, on the near bank of a stream, beyond which rise hills in evening light.
Water colours; roy., $7\frac{1}{8} \times 9$ in.
Bequeathed by the Rev. C. M. Cracherode, 1799.

MALCOLM, James Peller (b. 1767, d. 1815). Draughtsman and engraver; born in Philadelphia; worked in London from 1788–9; drew and engraved topographical subjects for 'Excursions through Kent' and other works.

1. York Buildings, looking towards Westminster, 1797. The Water-gate in the foreground.
Water colours and Indian ink; $11\frac{1}{4} \times 16\frac{5}{8}$ in.
No. 153 in Portfolio V. of the Crace Collection of London Views, purchased November, 1880.

MALING, S. (worked about 1750). Topographical draughtsman; biography unknown.

1. View up Millbank, Westminster. View looking up the river, on which are two sailing boats; on the bank r. a ruinous cottage, trees and palings. In an oval with a border, inscribed below *View up Milbank Westminster.* Signed *S. Maling.*
Indian ink; roy., $7\frac{1}{4} \times 9\frac{1}{4}$ in.
Purchased February, 1877.

MALIPHANT, George (worked about 1806–1833). Draughtsman; worked in London; a Member of the Society of British Artists; exhibited architectural drawings at Suffolk Street and at the Royal Academy, 1806–1833.

1. View of a Country Seat. View, framed in trees, of a large mansion in a park, with a lake in front.
Pencil sketch, washed with water-colour tint; roy., $9\frac{7}{8} \times 14\frac{1}{8}$ in.

2. A Chapel in a Wood. A chapel surrounded by trees.
Pencil sketch, washed with water-colour tint; roy., $9\frac{7}{8} \times 14\frac{1}{8}$ in.

3. A Ruined Abbey. Ruins of an abbey with birch trees in the foreground.
Pencil sketch, washed with water-colour tint; roy., $9\frac{7}{8} \times 14\frac{1}{8}$ in.

4. Part of a Ruined Abbey. With trees on a hill beyond.
Pencil sketch, washed with water-colour tint; roy., $9\frac{3}{4} \times 14$ in.

5. Carisbrooke Castle. View from below the road leading up to the entrance of the Castle. Inscribed *Carisbrook Castle.*
Pencil sketch, washed with water-colour tint; roy., $9\frac{3}{4} \times 14$ in.
All presented by J. Deffett Francis, Esq., December, 1874.

MALKIN, S. (worked about 1821–1832). Landscape painter; worked in London; exhibited at the Royal Academy and elsewhere, 1821–29.

1. The Castle Gate. A Gothic portal in front of which a man in armour stands leaning on a balustrade overlooking a lake; beyond the water a spire among trees, and hills. Signed and dated *S.* [or *T.*?] *Malkin* 1832.
Pen-and-ink; roy., $5\frac{3}{4} \times 4\frac{3}{8}$ in.
Presented by T. Norris, Esq., October, 1873.

MALTON, James (d. 1803). Architect and draughtsman; son of Thomas Malton the elder, whom he accompanied to Ireland; published (1797) a work on the City of Dublin, with views by himself; author of books on architecture and perspective (which he taught); died in Marylebone.

1. Provost's House, Trinity College, Dublin. View from the corner of Suffolk Street and Grafton Street, showing the Provost's house with its courtyard and gateway in front: a carriage coming from the l., and a small cart from the r., and groups of figures in the road and on the pavement.
   Indian ink, partly tinted with water colours; roy., $10\frac{1}{8} \times 14\frac{5}{8}$ in.
   Engraved in aquatint by the artist (with figures added and modified) for his 'Picturesque and Descriptive View of the City of Dublin,' 1792.
   Purchased July, 1878.

2. Elevation of a Cottage. A one-storied cottage with thatched roof and a verandah in front, on which are a lady and two children; trees behind. Signed (twice over) *James Malton, Archt.*, 1800.
   Indian ink, tinted with water colours; imp., $13 \times 19\frac{1}{4}$ in.
   Purchased March, 1867.
   A similar, but considerably modified design was engraved in aquatint by the artist for his 'British Cottage Architecture,' 1798, pl. 18.

MALTON, Thomas, the younger (b. 1748, d. 1804). Architectural draughtsman; son of Thomas Malton the elder, and elder brother of James; worked in Dublin as a boy; pupil of J. Gandon in London; exhibited at the Royal Academy, sending tinted views, chiefly of London, a hundred of which he engraved in aquatint for his 'Picturesque Tour through London and Westminster'; teacher of J. M. W. Turner.

1. Interior of St. Paul's Cathedral. View looking up the nave to the E. end; three groups of figures near the foreground.
   Indian ink, partly tinted with water colours; ant., $24\frac{1}{8} \times 18\frac{3}{8}$ in.
   Engraved 1797 in aquatint (with different figures) by the artist for his 'London and Westminster,' p. 67.
   Purchased March, 1868.

2. King's Mews, Charing Cross. View on the site now occupied by Trafalgar Square; the mews standing at the l., with grooms practising horses in front of the great gateway, and the west front of St. Martin's Church appearing above low houses in the background.
   Indian ink and water-colour tint over an etched outline; roy., $11\frac{3}{4} \times 8\frac{7}{8}$ in.
   This is an etching, coloured as a model for the preparation of the aquatint plate published 1794 in the 'London and Westminster,' p. 33.
   Purchased December, 1871.

[3—5] Drawings in the Crace Collection of London Views, purchased November, 1880.

3. View of New Somerset House. In its unfinished state. View looking towards St. Paul's.
   Water colours and Indian ink, with pen outlines; $11\frac{3}{4} \times 17\frac{1}{4}$ in.
   No. 226 in Portfolio VI.

4. The Phœnix Fire Engine Station, Cockspur Street.
   Water colours; $7\frac{1}{4} \times 9\frac{1}{2}$ in.
   Inferior work, more probably a copy.
   No. 129 in Portfolio XI.

5. Church of St. Lawrence Jewry, King Street, Cheapside, 1783. With the Guildhall at the r.
   Water colours and Indian ink; $13 \times 18\frac{7}{8}$ in.
   No. 79 in Portfolio XXI.

MANSKIRSCH, Franz Joseph (b. 1770, d. 1827). Painter and engraver; son and pupil of B. G. Manskirsch, of Bonn; painted landscapes; worked in England about 1796–1805, afterwards in various parts of Germany.

1. Landscape with Woodmen and Houses. A clearing in a wood, in which a waggoner rests his unharnessed team of three, and a woodman with some sticks on his shoulder comes toward the foreground, a dog running beside him and another dog drinking at a stream or pool r.; in the background l. two other men sit on the bank near the waggon, on which is a great tree trunk. Signed *F. J. Manskirsch.*
   Pencil and Indian-ink wash; 9¼ × 12¾ in.
   Purchased October, 1872.

2. Landscape, with Cattle and Trees.
   Indian-ink wash and pen: 6½ × 9 in.
   Inserted in Vol. VI., No. 58, of the interleaved Academy Catalogues, presented by J. H. Anderdon, Esq., November, 1867.

MANTELL, Gideon Algernon (b. 1790, d. 1852). Palæontologist and draughtsman; author of 'Fossils of the South Downs' (for which he drew illustrations) and other works on geology.

1. Study of a Shell. Inscribed on the margin *Upper part of the Phragmocone of a Belemnite in the British Museum (nat. size). This figure should either be engraved on copper or coloured.* Signed *G. A. Mantell.*
   Water colours; roy., 11 × 7⅛ in.
   Purchased January, 1882.

MARLOW, William (b. 1740, d. 1813). Painter; studied under Samuel Scott; worked in France and Italy 1765–68; Member of the Society of Artists; painted sometimes in oils, but chiefly in water colours, painting landscapes, country seats, etc.; worked in London and Twickenham.

1. Landscape with Figures. A bank with two men by the stump of a tree l.; beyond r., a hollow and a cottage on a slope.
   Indian ink and water colours; roy., 2½ × 3½ in.
   Bequeathed by the Rev. C. M. Cracherode, 1799.

2. Barn at Twickenham. A field with a barn r., a cow lying down l., and a tree in the l. foreground.
   Pen-and-ink, washed with Indian ink and water colours; roy., 6¼ × 7⅞ in.
   Purchased August, 1877.

3. Italian Scene. A sandstone cliff with caves in its face rising r. above the bank of a river, by the shore of which are two fishermen; a third ascends a path leading up a hollow l to a building on a height. Signed *W. Marlow.*
   Indian ink and water colours; roy., 10½ × 14¾ in.
   Purchased November, 1864.

4. View near Naples. A ruined castle built on a rock by the seashore l.; in the foreground a little bay, with three fishermen and a girl by the water r., and another man near a drawn-up boat l.; at a little distance r. a felucca and the hilly coast beyond.
   Indian ink and water colours; roy., 11½ × 18½ in.
   Etched by the artist, who also made a large painting of the subject.
   Purchased May, 1890, at the Percy sale.

5. Fish Street Hill and the Monument. View looking down Fish Street Hill, with the Monument l. and St. Magnus' steeple beyond; carriages and carts in the road, and a coach and pair before a house r.; many people on the pavements, and a porter crossing the street in the foreground. Signed *W. Marlow.*
   Water colours and Indian ink; imp.; $19\frac{3}{4} \times 15\frac{3}{4}$ in.
   Engraved by Thomas Morris. The engraving is mounted with the drawing.
   Purchased May, 1891.

6. A Castle on a River. The bank of a river, with houses bordering the opposite shore, and above them a castle built on a high rocky cliff, projecting from a line of hills; in the foreground r. two men and a donkey by the water, and a boat moored beneath a building. Signed *W. Marlow.*
   Water colours and Indian ink; atl., $15\frac{5}{8} \times 23\frac{5}{8}$ in.
   Purchased August, 1877.

7. Ferry over the Thames to Sion House. View of the ferry from the Kew side of the river, with ferry house l. Signed *W. Marlow.*
   Water colours and Indian ink; $8\frac{1}{2} \times 13\frac{1}{4}$ in.
   No. 63 in Portfolio XXXVI. of the Crace Collection of London Views, purchased November, 1880.

8. Album containing chiefly sketches in pencil or pen-and-ink, more or less slight, for views in London.
   (1) (*a*) Above Westminster Bridge; view looking down the river.
   (*b*) North Side of London Bridge.
   (2) South Side of London Bridge.
   (3) Fish Street Hill and the Monument.
   (4) Blackfriars Bridge and St. Paul's.
   (5) (*a*) Village and Pier on the Thames.
   (*b*) Westminster from below the Bridge.
   (6) Charing Cross, with the statue of Charles I.
   (7) Adelphi Terrace, from the river.
   (8) Westminster from below the Bridge.
   (9) (*a*) Blackfriars Bridge and St. Paul's.
   (*b*) Blackfriars Bridge and St. Paul's.
   (10) (*a*) St. Paul's and London Bridge.
   (*b*) St. Paul's and London Bridge.
   (11) (*a*) The Temple from the River.
   (*b*) Westminster from Lambeth, with Westminster Bridge r.
   (12) (*a*) Whitehall; view looking up the street.
   (*b*) London Bridge.
   (13) (*a*) London Bridge.
   (*b*) St. Paul's from below London Bridge.
   (*c*) St. Paul's from below London Bridge.
   (14) (*a*) Part of the Uffizi, Florence; facing the Arno.
   (*b*) Westminster Abbey.
   (*c*) A Church in the Suburbs.
   (15) (*a*) A Street in London, with a Coach.
   (*b*) A Road with a Large House r.
   (*c*) Chiswick Church.
   (*d*) Charing Cross.

(16) (*a*) St Paul's from the River.
(*b*) (*c*) (*d*) Views of London Bridge.

(17) (*a*) Blackfriars Bridge.
(*b*) London Bridge.
(*c*) View looking down Threadneedle Street, with the Bank l.

(18) (*a*) Whitehall.
(*b*) Richmond (?) Bridge.
(*c*) Blackfriars Bridge and St. Paul's.

(19) (*a*) A Country House (Gunnersbury House ?).
(*b*) Fish Street Hill.
(*c*) St. Paul's from Hungerford, with Somerset House in course of Erection.

(20) (*a*) Sketches of Buildings.
(*b*) Chiswick.
(*c*) Gateway with Weathercock, etc.

(21) (*a*) St. Martin's-in-the-Fields.
(*b*) A Street Front.
(*c*) Whitehall.

(22) (*a*) The Monument.
(*b*) St. Mary-le-Strand.
(*c*) Westminster Abbey.

(23) (*a*) A Bridge over the Thames.
(*b*) Houses on the Thames at Richmond.
(*c*) An Arch of Blackfriars Bridge.

(24) (*a*) The Thames, looking towards Twickenham.
(*b*) St. Paul's from the River.
(*c*) Plan of an Estate at Folkestone.

(25) (*a*) Westminster from Lambeth.
(*b*) The Thames below London Bridge.

(26) (*a*) Somerset House, from across the River.
(*b*) A Building with a Dome on a River.
(*c*) St. Paul's.
(*d*) Steeple of a City Church.

(27) (*a*) Southwark and the Thames.
(*b*) Westminster Bridge.
(*c*) St. Paul's from Somerset House.

(28) (*a*) Charing Cross.
(*b*) A House in a Garden.
(*c*) Pagoda and Avenue in Kew Gardens.

(29) Westminster, with the bridge r.

(30) (*a*) St. Mary-le-Strand.
(*b*) Somerset House, looking towards St. Paul's.
(*c*) Somerset House, looking towards Westminster.

(31) (*a*) Wharf on the Thames.
(*b*) Sailing Boat.

(32) (*a*) Garden Wall and Trees.
(*b*) Houses by the River.
(*c*) Somerset House.
(*d*) St. Mary-le-Strand and Somerset House.
(*e*) The Statue of Charles I. at Charing Cross.

(33) (*a*) Northumberland House, Charing Cross.
(*b*) St. Paul's, Covent Garden.
(*c*) Houses and Trees.
(*d*) Whitehall.

(34) (*a*) Windmill and Common.
(*b*) (*c*) Slight Studies of Buildings.
(*d*) Arches of London Bridge.

(35) (*a*) Shop Signs and Inscriptions.
(*b*) Houses by London Bridge.

(36) Names and Inscriptions on Shops.
Purchased August, 1877.

9. Sketch-book containing 59 academical and figure studies in pencil, mostly washed with Indian ink, some also with water colours; $4\frac{3}{8} \times 7\frac{1}{2}$ in.

MARRIS, R. (worked about 1770–1788). Landscape painter; worked in London; exhibited at the Royal Academy and with the Free Society of Artists, 1770–1784.

1. Cliffs at Hastings. Cliffs l. and the sea r.; at the foot of the cliffs are fishing boats, drawn up in front of a cluster of cottages, from which a path leads along the beach; near the l. foreground a man with two donkeys approaches, and another man further off goes towards the cottages. Signed and dated *R. Marris*, 1788 (?), *Hastings*.
Indian ink and water-colour tint and pen outlines; roy., $10\frac{1}{4} \times 14$ in.
Purchased July, 1878.

(2) Ruins of Hastings Castle. A path winding from the foreground through a hollow in the cliff; on a rock l. a thatched cottage; on the top of the cliff r. part of the castle walls; near the foreground r. two men on a boulder; two men, one riding and one walking on the path. Signed and dated *R. Marris*, 1788, *Hastings*.
Indian ink and water-colour tint; with pen outlines; roy., $10\frac{3}{8} \times 16\frac{7}{8}$ in.
Purchased May, 1881.

MARRYAT, Captain Frederick (b. 1792, d. 1848). Novelist and amateur draughtsman.

See the sketches supplied for the 'Life of a Midshipman' to Cruikshank, catalogued under that artist, Vol. I., p. 284–85, Nos. (24)-(34).

MARSHAL, Alexander (worked about 1660–1690). Painter; painted flowers on vellum and made copies of pictures by Vandyck.

[1–11] Drawings of flowers on vellum.

1. Three on one mount, roy., viz.:—

(*a*) Three Tulips. The flowers are with a ribbon in this and in the rest of the drawings.
Water colours; $7\frac{1}{8} \times 4\frac{1}{2}$ in.

(*b*) Anemones. Two double and one single.
Water colours; $7\frac{1}{8} \times 4\frac{1}{2}$ in.

(*c*) Anemones. Two double and one single.
Water colours; $7 \times 4\frac{1}{2}$ in.

2. Three on one mount, roy., viz. :—
   (*a*) Tulip and two Double Anemones.
   Water colours; $7\frac{1}{8} \times 4\frac{1}{2}$ in.
   (*b*) Anemones. Two double and one single.
   Water colours; $7\frac{1}{8} \times 4\frac{1}{2}$ in.
   (*c*) Anemones. Two double and one single.
   Water colours; $7\frac{1}{8} \times 4\frac{1}{2}$ in.

3. Three on one mount, roy., viz. :—
   (*a*) Three Tulips.
   Water colours; $7\frac{1}{8} \times 4\frac{5}{8}$ in.
   (*b*) Three Tulips.
   Water colours; $7 \times 4\frac{1}{2}$ in.
   (*c*) Anemones. One single and two double.
   Water colours; $7 \times 4\frac{1}{2}$ in.

4. Three on one mount, roy., viz. :—
   (*a*) Dog's Tooth Violet and two Double Anemones.
   Water colours; $7 \times 4\frac{1}{2}$ in.
   (*b*) Tulip and two Double Anemones.
   Water colours; $7 \times 4\frac{3}{8}$ in.
   (*c*) Three Double Anemones.
   Water colours; $7\frac{1}{8} \times 4\frac{1}{2}$ in.

5. Three on one mount, roy., viz. :—
   (*a*) Three Tulips.
   Water colours; $7 \times 4\frac{1}{2}$ in.
   (*b*) Three Tulips.
   Water colours; $7 \times 4\frac{1}{2}$ in.
   (*c*) Tulip, Yellow Violet, and Anemone.
   Water colours; $7 \times 4\frac{1}{2}$ in.

6. Three on one mount, roy., viz. :—
   (*a*) Three Anemones; one of a large, two of a small kind.
   Water colours; $7\frac{1}{8} \times 4\frac{1}{2}$ in.
   (*b*) Tulip, Mallow, and Anemone.
   Water colours; $7\frac{1}{8} \times 4\frac{1}{2}$ in.
   (*c*) Tulip, Cherry-blossom, and Hyacinth.
   Water colours; $7\frac{1}{8} \times 4\frac{1}{2}$ in.

7. Three on one mount, roy., viz. :—
   (*a*) Two Single Anemones.
   Water colours; $7\frac{1}{8} \times 4\frac{1}{2}$ in.
   (*b*) Narcissus and Rose.
   Water colours; $7 \times 4\frac{1}{2}$ in.
   (*c*) Rose, Tagetes, and Hyacinth.
   Water colours; $7\frac{1}{8} \times 4\frac{1}{2}$ in.

8. Three on one mount, roy., viz. :—
   (*a*) Columbine and Anemones.
   Water colours; $7 \times 4\frac{1}{2}$ in.
   (*b*) Turk's Cap, Anemone, and Pansy.
   Water colours; $7 \times 4\frac{1}{2}$ in.
   (*c*) Anemone, Tagetes, and Hoop Petticoat.
   Water colours; $7 \times 4\frac{1}{2}$ in.

9. Three on one mount, roy., viz.:—
   (*a*) Columbine, Clematis, and Fritillary.
   Water colours; 7 × 4½ in.
   (*b*) Convolvulus, Tulip, and Gladiolus.
   Water colours; 7 × 4½ in.
   (*c*) Larkspur, Tulip, and Narcissus.
   Water colours; 7⅛ × 4½ in.

10. Three on one mount, roy., viz.:—
   (*a*) Anemone, Iris, and Composite.
   Water colours; 7 × 4½ in.
   (*b*) Love-in-a-Mist, Tagetes, and Pink.
   Water colours; 7⅛ × 8½ in.
   (*c*) Pink, Tulip, and Ranunculus.
   Water colours; 7 × 4½ in.

11. Three on one mount, roy., viz.:—
   (*a*) Iris and Violet.
   Water colours; 7 × 4½ in.
   (*b*) Rose.
   Water colours; 7⅛ × 4½ in.
   (*c*) Tulip and Convolvulus.
   Water colours; 7⅛ × 4½ in.
   All purchased December, 1878.

MARTEN, John (worked about 1782–1808). Water-colour painter; worked at Canterbury; exhibited landscapes at the Royal Academy.

1. Italian Landscape. View on a river, with three children on the bank in the foreground, and a tree l.; on the further bank a town, and hill beyond; two boats on the river.
   Indian-ink wash and pen; roy., 8 × 10⅞ in.

2. Landscape with Figures. A group of men seated or standing in the foreground, with trees and cliffs l.; at some distance a troop of horsemen disappearing into a hollow beyond which are buildings on a hill.
   Indian-ink wash and pen; roy., 8 × 10¾ in.

3. Italian Landscape. A vast palace, with dome r., surrounded by a rampart planted with trees; outside in the foreground, rough slopes, with several figures, two on horseback.
   Indian-ink wash and pen; roy., 6⅞ × 9⅜ in.
   Nos. 1-3 were purchased May, 1870.
   These three drawings differ so much in style from the next as to seem the work of a different hand. These may, however, be copies after some eighteenth-century master, or early exercises.

4. Hill and Plain. View on the slope of a hill, on the brow of which, r., is a tower with a flagstaff near; cattle on the slope among trees; and beyond, l., a great plain (the Weald of Kent?) and distant hills. Signed and dated *J. Marten*, 1807.
   Water colours and Indian ink; imp., 12⅜ × 18¼ in.
   Purchased August, 1879.

MARTENS, Conrad (worked about 1834–1845). Draughtsman; worked in Australia, New Zealand, and South America.

[1-34] Views in Australasia and South America; leaves of a sketch-book measuring about 9 × 12½ in., mounted on royal mounts; in pencil, washed with Indian ink on drab paper, heightened with white.

1. Sydney from the Lighthouse.
2. New Government House and Stables, Sydney.
3. Government House, Sydney. Dated 1845.
4. Wooloomooloo Bay, Sydney.
5. Wooloomooloo Bay and Part of Darlinghurst. Dated *August*, 1845.
6. In the Domain, Sydney; Wooloomooloo opposite.
7. Part of Darlinghurst from Rosebank.
8. 'Vaucluse,' seat of W. Wentworth, esq.
9. Elizabeth Bay; seat of Alexander Macleay, esq. Dated *Jan.*, 1845.
10. Cunningham Monument, Botanical Garden, Sydney.
11. Regent View, near Penrith, N. S. Wales.
12. On the Wollondilly, Argyle, N. S. Wales.
13. Wellington Valley, N. S. Wales.
14. Mount Hay from the Bathurst Road.
15. Mount Victoria, on the Bathurst Road.
16. Mitchell Pass, Bathurst Road.
17. Mulgoa Valley.
18. Nepean River, above Mulgoa, N. S. Wales.
19. Cabbage Palms, Illawarra, N. S. Wales.
20. Hume's Crags, on the Gloucester, N. S. Wales
21. The Buchan Mountain, on the Gloucester.
22. Penshurst, on the Paterson River.
23. Brush at Brisbane Water.
24. Eucalyptus, Australia.
25. Kororarika, Bay of Islands, New Zealand.
26. Cook's Harbour, Island of Eimeo.
27. Part of Valparaiso from the Quebrada Elias. Dated 1845.
28. In the Almendral, Valparaiso.
29. Quebrada de Sant' Agustín, Valparaiso.
30. Church of San Francisco, Valparaiso.
31. Quebrada Sant' Agustín, Valparaiso.
32. Quebrada de Sant' Elias, Valparaiso.
33. Lowe's Channels, Straits of Magellan. Dated *June* 10, 1834.
34. Monte Video from the South.

All purchased November, 1868.

MARTIN, Charles (worked about 1834–1891). Painter; son of John Martin; exhibited portraits at the Royal Academy and elsewhere 1834–1891.

1. Portrait of William Mulready, R.A. Three-quarter length, standing, turned to front and looking full, eye-glass in r. hand.
   Pencil; roy., $6\frac{5}{8} \times 4\frac{1}{2}$ in.
   Lithographed in the 'Fine Arts Quarterly Review,' Vol. I., p. 380, as the work of Mulready himself, and as drawn in 1836. In the same review, however, Vol. II., p. 404, is a letter from Martin claiming the authorship of the drawing, and stating that it was made in 1844 when the artist was 'very young.'
   For Mulready's biography, see below under his name.
   Purchased December, 1876.

2. Portrait Sketch of W. M. Thackeray. Sketch of the novelist proposing a toast at a dinner table; he stands turning towards the l. Signed *C. M.*, and inscribed *Thackeray at Grant Bell's, July*, 1853.
   Pencil; roy., $9\frac{1}{4} \times 7$ in.
   This sketch was made a few months after Thackeray's return from his lecturing tour in America, the year after the publication of 'Esmond.' For other portraits of him see under Richard Doyle and Samuel Laurence.

3. Portrait of Lady Morgan. Whole length, seated with head leant on the back of a chair, the face in three-quarters; looking up; with one of her works, 'The Book Without a Name,' on her lap; in widow's weeds. Signed *C. M.*, and inscribed *Lady Morgan, June*, 1844.
   Pencil; roy., $6\frac{3}{8} \times 4\frac{1}{4}$ in.
   Sydney Owenson, b. about 1783 and brought up in Dublin, became famous by her novel 'The Wild Irish Girl,' published 1806, and was championed by the 'national' party; published other romances and works on France and Italy, which provoked political controversy and were much read; married 1812, Sir T. C. Morgan, a doctor, who died 1843, the year before the present sketch was made; d. 1859.

4. Portrait of Sir John Bowring. Whole length, seated towards the l. in an arm-chair reading a letter; head almost in profile looking l.; behind l., David's bust of Bentham. Signed *C. M.*, and inscribed *May 18th*, 1844. *John Bowring.* Sketched in Bentham's house.
   Pencil; roy., $6\frac{5}{8} \times 4\frac{5}{8}$ in.
   Sir J. Bowring, b. 1792, became early proficient as a linguist, entered business 1811, and travelled for commercial purposes over most of Europe; editor of the 'Westminster Review,' founded by Bentham 1824, and a recognised leader of the Philosophic Radicals (see Vol. II., p. 56, note on No. 73 of Doyle's sketches); published several volumes of translations from the poetry of the less known literatures, and wrote effectively on economic reform; M.P. for the Clyde Burghs 1835–37 and for Bolton 1841–47, when he became consul at Canton; plenipotentiary to China 1854–59; d. 1872.

5. Portrait of Bryan Waller Procter. Whole length, seated towards front and r., with hands resting on the arms of his chair, face full and looking full. Dated *March* 24, 184[4?]. Signed *C. M.*
   Pencil; roy., $6\frac{1}{4} \times 4\frac{3}{8}$ in.
   Bryan Waller Procter, b. 1787, writer and lawyer, attached himself to the London literary circle to which Leigh Hunt and Lamb belonged; wrote narrative and dramatic poems, but is best known by his songs, published under the pseudonym of Barry Cornwall; d. 1874.

6. Portrait of the Rev. Richard Harris Barham. Whole length, seated towards the l., the face in three-quarters turned l., and looking l. Signed *C. M.*, and inscribed *The Rev. Harris Barham, March* 5/45.
   Pencil; touched with red chalk on the face; roy., $5\frac{7}{8} \times 4\frac{1}{4}$ in.
   Richard Harris Barham, b. 1788, took orders 1813 and became minor canon of St. Paul's 1821; wrote a few novels, but is now only remembered by the 'Ingoldsby Legends' (1840), which achieved instant success; died June, 1845, three months after this drawing was made.
   Nos. 2–6 were purchased May, 1898.

MARTIN, Elias, A.R.A. (b. about 1740, d. 1811). Painter and engraver; born in Sweden; came to England about 1766; elected A.R.A. 1771; exhibited (1769–90) landscape views, portraits and domestic subjects; worked in Stockholm 1780–1790; died at Stockholm.

1. Three on one mount, roy., viz.:—
   (*a*) Sketch for a 'Holy Family.' The Virgin and Saint Elizabeth meeting, with the Infant Christ and St. John embracing each other.
   Pen and Indian ink, with slight Indian-ink and water-colour wash; $9\frac{1}{2} \times 7\frac{5}{8}$ in.

(*b*) Mary and Elizabeth at the Tomb. Two half-length figures, one looking over the shoulder of the other. Inscribed *Mary and Elizabeth at the tomb.*
Pen and Indian ink, with water-colour and Indian-ink wash; 7 × 5¼ in.

(*c*) Sketch for an Illustration to a Book. Three ladies in semi-classical costume, coming down a path with a steep hillside behind them; the one in the centre has a troubled expression and the one at the r., taking her hand, smiles and points toward the valley below. Inscribed *They are going down hill.*
Pen and Indian ink, with water-colour and Indian-ink wash; 7 × 5⅜ in.
Purchased January, 1888.

MARTIN, John (b. 1789, d. 1854). Painter; born near Hexham; apprenticed to a coach-painter; came to London 1806, and became well known for his series of grandiose 'historical landscapes,' the most famous of which was 'Belshazzar's Feast' (1821); painted also landscapes in water colours, and engraved some of his own works; drew illustrations to Milton; worked chiefly in London.

1. Landscape with Figures. A hollow among wild mountains; in the foreground a ridge of rock on which a warrior is defending his wife and two children with an axe from a pack of wolves climbing from the hollow l.; a wounded wolf is falling headlong. Signed *J. Martin.*
Sepia; roy., 7¾ × 10⅜ in.

2. Landscape with Figures. Apparently a companion scene to that just described. The warrior with his family are in the foreground, near an oak tree r., on a rocky ridge overlooking a great prospect of wood and lake and distant mountains, bathed in evening light; he stands looking down on his wife, who sits holding her baby to her breast, while the other child sits beside her. Signed *J. Martin.*
Sepia; roy., 7⅝ × 10⅜ in.
Nos. 1 and 2 were purchased July, 1887.

3. An English Landscape. A path through a fence into a field partly overshadowed by a group of elms opposite, and enclosed by a hedgerow l.; distant woods r. Signed and dated *J. Martin*, 1840.
Water colours; roy., 10 × 13⅜ in.

4. Coast Scene and Thunderstorm. View of gentle slopes stretching with open fields and scattered windmills to the sea l.; in the distance a long headland, probably Beachy Head, and nearer a low ness; two shepherds and flock near the foreground; over all, a sky of contorted and threatening rain clouds with a distant white gleam upon the sea. Signed *J.M.*
Water colours; roy., 6¼ × 9½ in.
Nos. 3 and 4 were purchased May, 1891.

5. Proposed Triumphal Arch across the new Road from Portland Place to Regent's Park. View looking west along the Marylebone Road, spanned near the foreground by the semi-circular arch, surmounted by a pillar with reliefs of battles and a statue (of Wellington?) at the top; a troop of Horse Guards coming along the road, and men and women on the pavements. Signed and dated *John Martin*, 1820.
Sepia; imp, 13⅝ × 19½ in.

6. Side view of the same Arch. View from inside the park railings a little to W. of the arch, up the side of which are broad steps with groups of people going up and down; other groups in the foreground; beyond, Park Crescent and Portland Place. Signed and dated *J. Martin*, 1820.
Sepia; imp., 12½ × 17⅛ in.
Nos. 5 and 6 were purchased March, 1867.

7. Study of Trees. Two trees blown by the wind; plains and sea beyond; two figures near the trees l.
Pen and sepia; 5⅜ × 7⅝ in.
Inserted in Vol. VI. (No. 130) of the interleaved Academy Catalogues, presented by J. H. Anderdon, Esq., November, 1867.

MASKINS, —. (worked about 1743). Draughtsman; biography unknown.

1. Portrait of a Gentleman. Head and shoulders in full face, eyes looking full, lips parted, wearing cap. Signed on the back, *Maskins, fe. Jamaica, April* 9, 1743.

   Pencil on vellum; oval, $3\frac{1}{2} \times 2\frac{5}{8}$ in.

   Inserted in Vol. I. (No. 74) of the interleaved copy of the Society of Artists' Exhibition Catalogues, presented by J. H. Anderdon, Esq., 1869.

MATHEWS, Charles James (b. 1803, d. 1878). Actor, dramatist, architect and draughtsman; son of Charles Mathews the actor; born in Liverpool; pupil of Augustus Pugin, and practised for some years as an architect; from 1835 till death connected with the stage as manager, dramatist and actor, and very popular and celebrated as a light and brilliant comedian; his plays were mostly adaptations.

1. Scuola di San Marco, Venice. View looking down a canal, with the façade of the Scuola r.; gondolas in the foreground moored by the piazza in front of the Scuola, and near a bridge which crosses the canal.

   Water colours and body colours, with pen outlines, on drab paper; roy., $12\frac{3}{4} \times 10\frac{1}{2}$ in.

   Purchased November, 1881.

2. Two on one mount, roy., viz.:—

   (*a*) Rochester Castle. The keep, seen beyond a cottage r. and trees in a field l; a shed l. in the foreground, and two men at the cottage door.

   Signed and dated *C. Mathews*, 1839.

   Sepia wash and pen; $4\frac{1}{8} \times 6\frac{1}{4}$ in.

   (*b*) Dover. View from the beach, looking across the bay to the castle cliffs and the town below; a fishing smack and fishermen on the beach, and boats on the water.

   Sepia; roy., $5 \times 7\frac{3}{4}$ in.

   Purchased May, 1894.

MATTHEWS, C. H. (worked about 1836–1851). Draughtsman; biography unknown.

[Nos. 1—31]. Drawings in the Crace Collection of London Views, purchased November, 1880.

1. The Old Cheesecake House, on the North side of the Serpentine. Signed and dated *C. H. Matthews*, 1841.
   Water colours and pen; $5\frac{1}{4} \times 7\frac{1}{4}$ in.
   No. 27 in Portfolio IX.

2. Old Houses, North side of Smithfield Market. Dated 1845.
   Sepia; $5\frac{1}{2} \times 6$ in.
   No. 64 in Portfolio XXVI.

3. Old Houses in Cloth Fair, Smithfield. Dated 1845.
   Sepia; $8\frac{5}{8} \times 5\frac{3}{4}$ in.
   No. 99 in Portfolio XXVI.

4. Break-Neck Stairs, Green Arbour Court, Old Bailey.
   Sepia; $6\frac{3}{4} \times 5\frac{1}{2}$ in.
   No. 73 in Portfolio XXVII.

5. The Eyre Arms, St. John's Wood.
Sepia and water colours; $3\frac{1}{2} \times 5$ in.
No. 90 in Portfolio XXX.

6. Old Bagnigge Wells Tea Gardens.
Sepia; $4 \times 5\frac{3}{4}$ in.
No. 87 in Portfolio XXXI.

7. Lady Owen's Free School, 1839.
Sepia; $4\frac{1}{4} \times 5\frac{1}{4}$ in.
No. 16 in Portfolio XXXII.

8. Lady Owen's Free School, St. John's Street Road, rebuilt 1840.
Sepia; $4\frac{1}{4} \times 6\frac{3}{8}$ in.
No. 17 in Portfolio XXXII.

9. Old Merlin's Cave, near The New River Head, Rosamon Street.
Sepia; $4\frac{1}{4} \times 6\frac{1}{4}$ in.
No. 70 in Portfolio XXXII.

10. The Old Cottage, Sadler's Wells Yard. Taken down 1849.
Sepia; $4 \times 5\frac{3}{4}$ in.
No. 92 in Portfolio XXXII.

11. The Hugh Middleton Tavern from Sadler's Wells.
Sepia; $4\frac{1}{2} \times 5\frac{3}{4}$ in.
No. 93 in Portfolio XXXII.

12. The Old Angel Inn, Islington.
Water colours; $4\frac{1}{4} \times 6\frac{3}{4}$ in.
No. 97 in Portfolio XXXII.

13. View taken from the Angel Inn, looking down the City Road. Signed and dated *C. H. Matthews*, 1841.
Water colours; $4\frac{7}{8} \times 7\frac{7}{8}$ in.
No. 101 in Portfolio XXXII.

14. The Old Hare and Hounds Inn, Islington.
Sepia; $4\frac{1}{2} \times 6\frac{1}{4}$ in.
No. 106 in Portfolio XXXII.

15. The Three Old Hats Public House, Islington.
Sepia; $5\frac{1}{4} \times 4\frac{1}{2}$ in.
No. 110 in Portfolio XXXII.

16. House, corner of Camden Street, High Street, Islington, 1851.
Sepia; $3\frac{3}{4} \times 5$ in.
No. 112 in Portfolio XXXII.

17. Old Buildings, and Marshall's Dairy, North side of Islington Green, 1839.
Sepia; $4\frac{1}{4} \times 6$ in.
No. 113 in Portfolio XXXII.

18. View of Islington Green.
Sepia; $4\frac{1}{2} \times 5\frac{3}{4}$ in.
No. 115 in Portfolio XXXII.

19. Fisher's House, Lower Street, Islington, Garden View, 1840.
Sepia; $4\frac{1}{2} \times 6$ in.
No. 121 in Portfolio XXXII.

20. The Shepherdess Beer House, Queen's Head Lane, Islington, 1850.
Sepia; $4 \times 5\frac{1}{4}$ in.
No. 129 in Portfolio XXXII.

21. Colebrook Row beside the New River. Signed and dated *C. H. Matthews.* 1841.
Water colours; 5×8 in.
No. 130 in Portfolio XXXII.

22. Angler's Gardens, Frog Lane, Islington.
Sepia; $4\frac{1}{2} \times 6\frac{1}{4}$ in.
No. 133 in Portfolio XXXII.

23. Old Mills, near the Rosemary Branch, Islington, 1836.
Sepia; $4 \times 6\frac{1}{4}$ in.
No. 138 in Portfolio XXXII.

24. The Pied Bull Public House, Islington.
Water colours; $4\frac{1}{4} \times 7$ in.
No. 144 in Portfolio XXXII.

25. View taken from the Tower of Islington Church.
Sepia: $6\frac{1}{2} \times 10\frac{1}{2}$ in.
No. 156 in Portfolio XXXII.

26. Laycock's Dairy and Cattle Layer, Upper Road, Islington, 1839.
Sepia; $4\frac{3}{4} \times 6\frac{1}{4}$ in.
No. 158 in Portfolio XXXII.

27. Canonbury Lane, and Site of Canonbury Square, 1820.
Water colours; 4×7 in.
No. 178 in Portfolio XXXII.

28. Sir Abraham Newland's House, Highbury Place, Highbury.
Sepia; $4\frac{1}{2} \times 5\frac{5}{8}$ in.
No. 183 in Portfolio XXXII.

29. Sluice House Tavern, Islington, 1836.
Sepia; $4 \times 6\frac{1}{4}$.
No. 185 in Portfolio XXXII.

30. Old Houses and Hercules Brewery, Holloway, 1844.
Sepia; $4\frac{1}{4} \times 5\frac{1}{4}$ in.
No. 188 in Portfolio XXXII.

31. Old Building, near the Cock Public House, Holloway.
Sepia; $4\frac{1}{4} \times 5\frac{1}{4}$ in.
No. 189 in Portfolio XXXII.

32. The Devil's or Du Val's House, Holloway.
Water colours; $4\frac{1}{2} \times 7\frac{3}{8}$ in.
No. 190 in Portfolio XXXII.

33. The White Conduit Gardens, Islington, 1832.
Sepia; $4 \times 7\frac{1}{4}$ in.
No. 204 in Portfolio XXXII.

34. View of Busby's Folly, Pentonville. Copied from a view of 1731.
Water colours; $2\frac{3}{4} \times 4\frac{1}{2}$ in.
No. 212 in Portfolio XXXII.

35. White Conduit House Hotel and Tavern.
Water colours; $4\frac{3}{4} \times 7\frac{1}{8}$ in.
No. 208 in Portfolio XXXII.

36. The Chalk Farm Tavern, near Primrose Hill, 1834.
Sepia; $4 \times 5\frac{1}{2}$ in.
No. 89 in Portfolio XXXVI.

MEDINA, Sir John Baptist (b. 1659, d. 1710). Portrait painter; born in Brussels, of Spanish family; pupil in Brussels of F. Du Chatel; worked in London 1686–88, afterwards in Scotland, where his portraits are numerous; died in Edinburgh; drew illustrations for Milton and Ovid, which were engraved.

1. Study for a Portrait of Grinling Gibbons. Head and shoulders in full face, the eyes looking a little up and l. Signed *J. Medina, Dt.* Inscribed on the paper in which the original sheet has been inlaid, *J. Medina. Eques ad Vivum delin. G. Gibbons, sculptor.*
   Red and black chalk on toned paper heightened with white; roy., 9⅞ × 7¼ in.
   For Gibbons' biography, see in this Catalogue under his name, Vol. II., p. 214.
   Purchased February, 1852.

2. Study for a Portrait of the Earl of Carnwath. Bust in an oval, turned r., the face in three-quarters turned r. but looking full; full wig and armour. Inscribed *De Medina, fect., Rob. Dalziel, Earl of Canwarth.*
   Indian-ink wash, strengthened in places with a pen, on blueish paper heightened with white; roy., 11¼ × 8 in.
   Robert Dalzell, 6th Earl of Carnwath, Jacobite leader, d. 1737.
   Purchased June, 1881.

3. Study for a Portrait of a Young Man. Head in three-quarter, face turned l., with flowing curly hair.
   Black chalk on drab paper, heightened with white; roy., 11 × 9 in.
   Formerly attributed to Kneller, but having no essential characteristic of that master's manner, and almost certainly by Medina.
   Purchased October, 1870.

MELVILLE, Harden S. (worked about 1837–1879). Painter; worked in London; exhibited at the Royal Academy and elsewhere, chiefly domestic subjects (1837–79).

1. Monument to Father Mathew. Front view of a statue of Father Mathew in travelling dress, holding out his hand in blessing. Inscribed *Drawn by H. S. Melville*, 1863.
   Pencil; roy., 11¼ × 7 in.
   Probably drawn from the statue by Foley at Cork.
   Theobald Mathew, temperance reformer, b. 1790 in Ireland, worked for many years with great and growing influence as a Catholic priest among the poor of Cork; signed the pledge of total abstinence 1838, and converted thousands to the cause of temperance, effecting an extraordinary reform in the habits of his countrymen; visited London 1843, and the United States 1849, inspiring wide enthusiasm; d. 1856. See also Vol. II., p. 78, No. 222 of drawings by J. Doyle.

MERCIER, Philip (b. 1689, d. 1760). Painter; born at Berlin, of French parents; studied under Antoine Pesne; visited Italy, France and Hanover, where he won the patronage of Frederick, Prince of Wales; came to London 1716, and became well known for his portraits and conversation pieces; painted in a manner derived from Watteau and influenced by Hogarth, to whom his works are often credited; many of his pictures were engraved in mezzotint.

1. Study of the Figure of a Young Man. A young man seen from behind, his hands clasped behind his back.
   Black chalk; roy., 8¾ × 3½ in.

2. Study for the Figure of a Waiter. An aproned waiter with shaven head uncovered by a wig turning towards the l. with a deprecatory gesture of the hands. At each side is a separate study for each hand.
   Black chalk; (cut at the corners) roy., 10⅞ × 7 in.
   Nos. 1 and 2 bequeathed by William Fawkener, Esq., 1799.

3. Heidegger in a Rage. The subject of this drawing is the story of a practical joke played by the Duke of Montagu upon Heidegger, the manager of the opera, famed for his ugly face. A mask was taken from Heidegger's features after he had been made drunk, and a man was hired to impersonate him on the night of the next masquerade. No sooner had the real Heidegger ordered *God save the King*, and turned his back, than the false one ordered *Charley over the water*. A scene ensued, and the joke becoming serious, the duke ordered his man to unmask. 'Heidegger retired in great wrath, seated himself in an arm-chair, furiously commanded his attendants to extinguish the lights, and swore he would never again superintend the masquerade unless the mask was defaced and the mould broken in his presence.' (John Ireland's 'Hogarth Illustrated,' Vol. III., p. 315.)

   In the drawing Heidegger is seated in a chair facing the front, and pointing to the flambeaux on the wall l., which an attendant with a pair of snuffers is rushing from the r. to extinguish; at the door l. three figures appear in agitation, the foremost holding out a couple of keys, while in front of him a man with a mallet in his belt (for breaking the mould of the mask) bends before his master in deprecation; two masks and a wand lie at Heidegger's feet.[1]

   Black chalk; roy., $9\frac{3}{4} \times 12\frac{1}{8}$ in.

   Engraved in stipple (signed *I.M., Sc.*, and with the addition *W. H. Delin*) for John Ireland's 'Hogarth Illustrated,' Vol. III., p. 314. Ireland says: 'The spirited sketch from which this is copied has been thought the work of P. Mercier; but some of my subscribers thinking it bore a strong resemblance to Hogarth, I, at their request, submitted it to public opinion.' It should be noted that this facsimile was not submitted to the public till Hogarth's signature, *W. H. Delin*, had been boldly added. Since the publication of Ireland's work in 1797, the drawing has generally passed as Hogarth's unchallenged, Mercier's name and work being little known; but the sole authority for the attribution is the fancy or wish of the subscribers just quoted, and as the style has no real resemblance to Hogarth's, the original and doubtless correct ascription of the drawing has been here restored.

   Purchased April, 1858.

4. A Music Party. A group of four ladies and four gentlemen on a terrace; in the centre a spinet, at which a lady is playing l., one of the men standing, another seated, behind her; in front of the instrument are two ladies seated, one with a sheet of music in her hands, while a gentleman leaning on the back of the other lady's chair, and speaking to her, points towards the background; at the extreme r. stand another lady and another gentleman.

   Red chalk, with sepia and Indian-ink wash; roy., $8\frac{1}{4} \times 12$ in.

5. A Card Party. A drawing-room with two tall windows l. and a fireplace at the back r.; round a card-table two ladies and two gentlemen are seated, one of the ladies turning to speak to a man seated behind her, over whose chair, at the extreme r., another man is leaning; on the other side of the table are two men, each advising one of the players; and more in the background, near the chimney-piece, stands a lady, against whom is written *Lady Emma* (?), while at the l. the host, who is standing near the table, turns to greet a newly-arriving guest. Under the nearest player is written *Capt.*, over the host's head is also *Cap.*, over the next to him *S^r. Rob*, and over the lady playing cards at the l. is *Miss Har . . .* (?). Another name is undecipherable.

   Red chalk, with Indian-ink wash; roy., $8\frac{3}{4} \times 13\frac{1}{4}$ in.

   Nos. 4 and 5 were purchased May, 1890, at the Percy sale.

6. Children playing at a Table. A round table, at which a boy and girl are sitting, and an elder girl, at the l., is standing; the last has just spun a teetotum on the table, the little girl holds up a card, and the boy is writing down the score.

   Black chalk, with Indian-ink wash; roy., $7 \times 7\frac{7}{8}$ in.

   Purchased May, 1885, at the sale of the Cheney Collection, where it was attributed to Benjamin West, and said to represent Joseph Nollekens and his brother and sister—an impossible assumption in view of the costumes represented and the style of the drawing, which is entirely in the manner of Mercier.

[1] For a more elaborate description, see the Museum Catalogue of Political and Personal Satires, Vol. III., Pt. I., No. 2467.

METZ, Caroline (worked about 1795). Painter; presumed sister or daughter of Conrad Metz.

1. The Forsaken Lady. A lady in a white dress sitting with tearful expression on a bank beneath a rock, with a sheep by her side, and a goat browsing on leaves behind her; a waterfall and trees l. Signed and dated *C. M.*, 1795.
   Water colours (nearly monochrome), with pen outline in parts; roy. (with border), $14\frac{3}{8} \times 10$ in.
   This drawing has been attributed to Caroline Metz, but it is not certain that an artist of this name existed. According to Redgrave, she exhibited fruit and flowers at the Academy 1773–74, and afterwards subjects from history or mythology. The Academy catalogue, however, gives the name for the first years as *Miss Metz* (whom it is more natural to identify with Gertrude Metz, daughter of Conrad, and well known as a flower painter), while for the later years the name is given as C. Metz or C. M. Metz, who is presumably Conrad Martin Metz. S., said to be Sophia, Metz exhibited in 1791. As the name Caroline has been preserved in tradition, the present drawing has been retained under her name, but it seems quite as likely that Conrad is the real author; he drew similar subjects in this style and signed both *C. Metz* and *C. M. Metz*.
   Purchased May, 1890, at the Percy sale.

METZ, Conrad Martin (b. 1755, d. 1827). Engraver and painter; born at Bonn; came to London and studied under Bartolozzi; best known by his numerous imitations and facsimiles of drawings by the old masters; apparently the C. M. Metz who exhibited drawings of mythological subjects at the Royal Academy 1780–1794; worked in Rome from 1801 for some years; died in London.

1. Design for Frontispiece to Raymond's 'History of England.' Britannia (supported on one side by Wisdom and Strength, and on the other by Justice and Plenty) crowning History with a wreath of Laurel, beneath the latter of whom are represented Genius and Industry unfolding the records of Antiquity. Over Wisdom and Strength are the Muses, above whom is Fame blowing her trumpet, and on the other side, under Justice and Plenty, the emblems of Commerce and Navigation.
   Indian ink; roy., $6\frac{7}{8} \times 4\frac{3}{4}$ in.
   Engraved by Grignion, with the above-quoted description below. The print is mounted opposite the drawing.

2. Sir Roger Curtis Saving the Lives of Spaniards at Gibraltar. A man-of-war's boat, into which the sailors, under the direction of Curtis, are lifting with their hands or with ropes some half-drowned Spaniards; in the distance l. are fire-ships blazing.
   Indian ink; roy., $6 \times 3\frac{7}{8}$ in.
   Apparently cut down at both sides, as the engraving by A. W. Warren mounted opposite the drawing, includes other boats, etc. Sir Roger Curtis held an important share in the defence of Gibraltar, 1781–82.

3. Lord Chatham seized with a fit in the House of Peers previous to his death. Chatham falling back in the arms of his son, while the peers crowd round him with gestures of concern.
   Indian ink; roy., $6\frac{1}{4} \times 4$ in.
   Engraved by Taylor for Raymond's 'History of England.' The print is mounted opposite the drawing.

4. George IV. as Prince of Wales. Whole-length figure of the prince with l. hand extended and holding his hat, r. hand on sword. Signed *C.Metz, dt.*
   Indian ink; roy., $7\frac{1}{8} \times 5$ in.

5. Queen Charlotte. Whole-length figure standing turned r. and looking r., in royal robes and holding crown and sceptre.
   Indian ink; roy., $7\frac{1}{4} \times 4\frac{1}{2}$ in.
   Engraved by Grignion for Raymond's 'History of England.' The print is mounted opposite the drawing.

6. Destruction of the Temple at Jerusalem. Roman soldiers massacring the Jewish priests, in the precincts of the Temple, which is burning in the background; in the foreground a soldier stabbing a falling priest. Signed *C. M. Metz Dt.*
Indian-ink wash and pen; roy., $7\frac{1}{4} \times 4\frac{1}{4}$ in.
Nos. 1–6 were purchased February, 1863.

7. The Fatal Wounding of Lord Robert Manners at the Battle of Dominica, 12th April, 1782. Lord Robert on the quarter-deck of his ship, the *Resolution*, falling back in the arms of his officers.
Indian ink; roy., $6\frac{1}{4} \times 4$ in.

8. The Defence of Gibraltar (?). A commander on a platform of a fortified rock giving instructions to his officers for its defence against a fleet approaching r.
Indian ink; roy., $6\frac{1}{4} \times 4$ in.

9. Louis XVI. Signing a Document. Louis XVI. sitting at a table under a canopy and signing a document, ministers and courtiers looking on.
Indian ink; roy., $6\frac{1}{4} \times 4\frac{1}{8}$ in.

10. Allegorical Design. Minerva inspiring an author, whose feet trample Error, while a cupid brings a laurel for his head.
Indian ink; roy., $5\frac{1}{4} \times 3$ in.

11. Allegorical Design; The Genius of Jewish History. A laurelled sage writing while Truth, seated on clouds, casts light upon him from her mirror and points upward to the beatified forms of David, Adam and Eve, and other patriarchs; at the r. a prophet walks, looking with horror at the storming of Jerusalem by the Romans, which fills the background.
Indian ink; roy., $7\frac{7}{8} \times 4\frac{3}{4}$ in.

Attributed to C. M. Metz.

Wholesale Execution of Jacobites. A gallows from which four men are hanging, surrounded by a crowd of Highlanders; in the foreground a group sustaining a fainting woman and child.
Indian ink; roy., $6\frac{1}{2} \times 4\frac{1}{4}$ in.

Peasants put to Death by Soldiers. A barn filled with men and women struggling with soldiers; others on the roof fired at by a squad in the foreground.
Indian ink; roy., $6\frac{3}{4} \times 4\frac{1}{4}$ in.

Marcus, Bishop of Arethusa, stung to death by Wasps. A bishop, stripped, bound and hung in a basket, stung by a swarm of wasps; his mitre and robe lying near; soldiers in the background.
Indian ink; roy., $6\frac{3}{4} \times 4\frac{1}{4}$ in.
This drawing has been attributed to Stothard, but bears no trace of his style.
All purchased February, 1863.

MEYER, Hendrik (b. 1737, d. 1793). Painter; born at Amsterdam; worked at Haarlem till 1788, afterwards in London; painted landscapes and cattle, chiefly in water colour, in a style founded on that of Isaac Van Ostade.

1. Dutch Landscape with Cattle. A leaning oak in front of a cottage r. with a pond in the foreground at which a cow and some sheep are drinking; a view of harvesters in a cornfield and a distant town beyond; before the cottage door a girl sits talking to a reaper, while in a shed attached to the cottage l. a man is threshing
Pen and Indian ink and water-colour tint; roy., $9\frac{1}{2} \times 12\frac{3}{8}$ in.
Purchased July, 1878.

MEYER, Henry Hoppner (b. about 1782, d. 1847). Portrait painter and engraver; born in London; nephew of Hoppner, and pupil of Bartolozzi; engraved in stipple and mezzotint; painted portraits in oils and water colours, but in later life was chiefly known for his portrait drawings; foundation member 1824, president 1828, of the Society of British Artists; worked in London.

1. Portrait of John Gibson, R.A. Bust portrait of the sculptor in old age, in profile, looking r. Inscribed by a later hand *John Gibson, R.A., obt.* 1866.
   Pencil, with slight tint on the face; roy., $11\frac{3}{4} \times 9$ in.
   See under Gibson in this Catalogue, Vol. II., p. 215.
   Purchased August, 1871.

2. Portrait of David Roberts, R.A. Bust, in three-quarters, nearly full face, eyes looking full. Signed *Henry Hoppner Meyer.*
   Pencil, with tint on face; roy., $12\frac{1}{2} \times 8\frac{3}{4}$ in.
   See under Roberts in this Catalogue.
   Purchased August, 1875.

MILES, G. H. (worked about 1824–1840). Painter; chiefly of portraits; worked in London; exhibited at the Royal Academy and elsewhere, 1824–1829.

1. Edward Oxford shooting at Queen Victoria, June 10, 1840. The Queen and Prince Consort driving in a phaeton with four horses and postillions along Constitution Hill towards the r.; Oxford standing opposite the horses' heads, in front of the Green Park railings, presents his pistol, while a policeman runs up to seize him; at the l. one of the Queen's attendants reins in his horse, and a man on a pony takes off his hat. Signed and dated *G. H. Miles*, 1840.
   Water colours; roy., $10\frac{5}{8} \times 15\frac{1}{4}$ in.
   This drawing represents the Queen as driving down Constitution Hill, but the attempt was really made as she drove up the hill towards Hyde Park.
   Purchased August, 1871.

2. Hungerford Market on the Day of Opening, July 2, 1833. With a balloon ascending, watched by the crowd below. Signed and dated *G. Miles*, 1833.
   Water colours and pen; $8\frac{5}{8} \times 10\frac{1}{2}$ in.
   No. 165 in Portfolio V. of the Crace Collection of London Views, purchased November, 1880.

MILLAIS, Sir John Everett, P.R.A. (b. 1829, d. 1896). Painter, etcher, and designer of book-illustrations; born at Southampton, of a Jersey family; noted for extreme precocity of gift; studied at the Royal Academy; painted several subject pictures in the style of the day before 1848, when the 'Pre-Raphaelite Brotherhood' was founded, and new aims transformed his art; exhibited 'Isabella,' 1849, followed by a series of pictures in the same manner; elected A.R.A. 1853, R.A. 1863; towards 1869 began to develop a broader, bolder, less intense, and less poetic style; made a number of etchings from 1850, and a great number of designs for woodcuts from 1855; elected P.R.A. 1896; worked in London and Scotland.

1. The Pearl of Great Price. A sea shore; the merchant, attended by a young servant with an ass, only the head of which appears, arrives from the l. bringing a heap of moneybags in his hand; a tall fisherman coming out on his doorstep r. holds up the pearl in his fingers and lays a hand upon the money; a dog is at his heel, his daughter stands beside him with a net in one hand while she lays the other on his shoulder, and his son on the further side stands with his hands on his hips and looks in wonder at the merchant; beyond is the blue sea. Signed with monogram.

Pen and ink, with a very slight tint on the flesh, and blue on the sea; roy., $6\frac{1}{4} \times 4\frac{3}{4}$ in.

An illustration to St. Matthew xiii. 45-46, 'Again, the Kingdom of Heaven is like unto a merchant man, seeking goodly pearls; who, when he had found one pearl of great price, went and sold all that he had, and bought it.'

Purchased April, 1900.

2. The Deluge. Illustration to St. Matthew xxiv. 38, 'As in the days that were before the flood they were eating and drinking, marrying and giving in marriage, until the day that Noah entered into the ark, and knew not until the flood came.' Interior of a room with a window in the wall at the back, from which a man, holding open the shutters with both hands outstretched, looks out on the flood rising over the landscape, his hair blown by the wind. By him l. stands an old woman with face turned to the marriage-party gathered in the room; she points outside the window with her hand, and her dismay is communicated to some of the party; others are absorbed and oblivious. They are grouped round the edge of a horseshoe table, half seen in the fore ground, on to which a dog, scenting disaster, is climbing from the inner space, pushed back by the hand of a woman sitting at the extreme l. Beyond this woman are three girls, the first standing and looking l. towards someone unseen; the second, seized with horror at the view through the window, is putting down a cup with one hand while with the other she touches the shoulder of the third girl, who bends over the table and looks up sideways r. at the bride. The bride and bridegroom are seated together, he holds her hands in his raised hands and bends forward to kiss her, but she seems to hold him back as if troubled with a presentiment of evil; her mother beside her l. lays a hand on her hair and seems to rally her. Standing behind this group are an old man and woman, presumably the father and mother of the bridegroom; the mother smiles tenderly on her son, but the father's face is turned to the woman at the window, as he lays an anxious hand on his son's arm. At the extreme r., in the foreground, a young woman sits with a pomegranate in her hands and looks across to the girl who pushes back the dog, as if speaking to her.

Pencil, in great part highly finished with pen and ink; roy., $9\frac{1}{2} \times 16\frac{3}{8}$ in.

Reproduced in J. G. Millais' 'Life of Millais,' 1899, Vol. I., p. 95.

This drawing, perhaps the finest of the artist's Pre-Raphaelite period and one of the most original and impressive inventions of his whole career, is variously dated by Mr. J. G. Millais as 1849 and *circa* 1850. The design was intended to be carried out as a picture (it is squared out for transference to canvas), but was never painted.

3. Study for 'Lorenzo and Isabella.' A dinner table set on a balcony; at the l. side of the table Isabella's two brothers are seated, the nearest one thrusting his booted and spurred foot out viciously to kick a greyhound which leans its head against Isabella's knee; she, seated with downcast eyes on the r. side of the table, is taking fruit from a plate offered her by Lorenzo, who sits next to her and gazes at her with a lover's adoration; behind them stands a serving man, and seated beyond Lorenzo a woman's figure is sketched in and two other figures slightly indicated. A second greyhound stands behind the elder brother's chair, not, as in the picture, sleeping underneath it. At the r., a slight pillar and arches, with a suggestion of foliage inscribed *Passion Flowers*. A boar's head and spears hang on the wall (not adopted in the picture).

Pencil; roy., $8\frac{7}{8} \times 12\frac{1}{4}$ in.

The picture for which this is a study was planned in November, 1848, and finished in the spring of 1849, when it was exhibited at the Royal Academy; the first important painting of the artist's pre-Raphaelite phase. It is now the possession of the Corporation of Liverpool. Other figures were added in the final design; two at the l. beyond the two brothers, their heads only appearing, and at the r. six figures besides those of the lovers, instead of the three suggested in this study.

4. Sketch for an etching intended for 'The Germ.' A narrow upright design, arched at the top. A girl with hair hanging over her shoulders stands in a garden, cutting with scissors a spray of jasmine, which grows up a wall at the r.; a young boy stands beside her with his hands raised and appears also to be plucking a spray; a swallow hangs on its nest under the eaves above. (Drawn on the margin of a print, part of an architectural design appearing at the r.)

Pencil; roy., 11⅜ × 4⅜ in.
Reproduced in J. G. Millais' 'Life,' Vol. I., p. 51.
This study for an etching intended for 'The Germ,' but never executed, was made in 1849.

5. Two on one mount, roy., viz:—
(*a*) Study for 'Peace Concluded.' A wounded officer, home from the Crimea, lying on a sofa; his wife sitting beside him clasps his head to hers and holds his hand; two children, one on each side of their mother, press near, with toys in their hands; one holds a Noah's ark. At the l., a slight second study of the heads of the husband and wife. Above, a study of a greyhound. Inscribed *Violet Velvet. Times newspaper, Peace. Noah's Ark.*
Pencil; 9 × 7 in.

(*b*) Study for 'Peace Concluded,' a Different Composition. The husband reclines on a sofa, with his head towards the r.; his wife kneels on the floor beside and hides her head on his arm, kissing it; at the r. the suggestion of another kneeling figure. On the same sheet (upside down) is also another tentative sketch for the two figures; he sitting, she kneeling.
Pencil sketch; 6⅝ × 9⅛ in.
'Peace Concluded,' also known as 'The Return from the Crimea,' was exhibited at the Royal Academy, 1856.

6. Two on one mount, roy., viz:—
(*a*) Sketch for a Woodcut: 'The Good Samaritan.' The good Samaritan bending down l. to raise the body of the robbed and wounded man in his arms, his ass standing by at the r.; beyond, a path leading up hill to a wood.
Pen and ink; 2¼ × 2⅛ in.
Reproduced in J. G. Millais' 'Life,' Vol. I., p. 405.

(*b*) Study of the Ass, for the same Woodcut.
Pencil; 6 × 3½ in.
Drawn in 1857. The woodcut is in reverse, and was published 1864, in 'The Parables of Our Lord,' designed by Millais.

7. Study for 'Jephthah's Daughter.' Jephthah seated in a chair, wrapped in a long cloak, with his head bowed, eyes closed, and lips pressed to the head of his daughter, who sits on his knee with her arms about his neck, both his hands clasping hers; his shield rests against his chair; at the r. (pencilled only) are the departing figures of two women, one weeping, the other with her arm round her companion and looking back at Jephthah.
Sepia and white over pencil; roy., 9¾ × 11¾ in.
Reproduced in J. G. Millais' 'Life,' Vol. II., p. 7.
The picture was painted in 1867, and exhibited at the Royal Academy that year, and contains several more figures than this sketch.
Nos. 2–7 were purchased May, 1901.

MILLER, J. (worked about 1781–1814). Topographical draughtsman; perhaps to be identified with one of several artists of the same name who exhibited towards 1800, but no sufficient data are available.

[1–7]. Drawings in the Crace Collection of London Views, purchased November, 1880.

1. South-east Front of the Tower from the River, 1814.
Water colours; 6 × 9 in.
No. 4 in Portfolio VIII.

2. View of Old College Street, Westminster. With back view of the School and the old boundary wall of the playground, 1781.
Water colours and Indian ink; 12 × 18 in.
No. 57 in Portfolio XIV.

3. Boundary Wall of Westminster School, 1795.
Water colours and Indian ink; 8 × 7 in.
No. 58 in Portfolio XIV.

4. View in College Street, Westminster, 1795.
Water colours and Indian ink; 8 × 7 in.
No. 59 in Portfolio XIV.

5. Westminster Hall and Old Buildings adjoining.
Water colours and Indian ink; 5¼ × 7½ in.
No. 75 in Portfolio XV.

6. Whitehall, looking towards Charing Cross, 1796.
Water colours and Indian ink; 5¼ × 7½ in.
No. 32 in Portfolio XVI.

7. Temple Bar and Entrance to The Temple, 1800.
Water colours and pen; 5¼ × 7½ in.
No. 16 in Portfolio XIX.

MILTON, Thomas (b. 1743, d. 1827). Engraver; son of John Milton, marine painter; a follower and perhaps a pupil of Woollett; worked in Dublin, and engraved 'Views of Seats in Ireland'; returned to London 1786; worked for Macklin's 'Bible' and Boydell's 'Shakespeare'; died in Bristol.

1. South front of Sir Gregory Page's House on Blackheath. A building in the classical style with a portico. Inscribed with title and signed *Thos. Milton mensur: et* [the rest cut off].
Indian ink, with pen outlines; roy., 9¼ × 14 in.
Purchased June, 1881.

MITCHELL, Thomas (worked about 1763–1789). Amateur painter; Assistant Surveyor of the Navy; ship builder and painter of marine subjects; exhibited at the Royal Academy and with the Free Society of Artists, 1763–1789; worked chiefly in London.

1. View of Harwich. View from the sea, the town lying l., with a man-of-war on stocks in the dockyard, and a hulk on the beach beyond; a line-of-battle ship and a sloop anchored r., and two boats in the foreground. Inscribed on the margin below *A View of Harwich* 1767.
Indian ink; roy., 10¼ × 17¾ in.

2. Rochester from the Dockyard. View of the city from across the Medway, which flows along the foreground; an Admiralty yacht and two boats on the river. Inscribed on the margin below *A View of the city of Rochester from the Dock-Yard* 1767.
Indian ink; roy., 9½ × 18 in.

3. Sheerness from the Nore. The mouth of the Medway, with Sheerness l., seen from the Thames; hulks of men-of-war in the harbour, and a cutter in the l. foreground. Inscribed *Sheerness from the Nore.*
Indian ink; roy., 8¾ × 13¾ in.

4. Gillingham Bridge, near Chatham. View looking up the Medway, surrounded by low hills; three small vessels sailing up the river. Inscribed *Gillingham Bridge near Gillingham Fort, Chatham.*
Indian ink; roy., 9 × 13¾ in.

5. Dover. View of Dover town and castle from the sea; two ships of war beyond the headland r. and two cutters near the foreground.
Indian ink; roy., 8½ × 13¾ in.

6. The Needles from the N. Inscribed *West end of the Isle of Wight. Needles from the North side.* 24 *June* 1785.
   Indian ink; roy., 11 × 17⅞ in.

7. Stonehouse, Plymouth. View in Stonehouse Pool, with boats by the houses l. and two fishermen hauling nets on the shore r.; war ships in the Hamoaze, and Mount Edgecumbe beyond; moonlight.
   Indian ink; roy., 11½ × 18 in.

8. Stonehouse. A view from the same point as the last. Signed on a separate piece of paper *Thos. Mitchell.*
   Indian ink; roy., 7⅜ × 12 in.

9. Mount Edgecumbe. View from the Sound, with ships in the Hamoaze r. Signed *T. Mitchell.*
   Indian ink; roy., 9 × 34 in.

10. Mew Stone, Plymouth. Seen from the Sound, with coast l.; two men-of-war and a boat in the Sound.
    Indian ink; roy., 8⅞ × 13⅞ in.

11. The Cape of Good Hope. View of Table Bay, Sugar Loaf Island and Gallows Point from the sea. Inscribed *The Cape of Good Hope*, etc.
    Indian ink; roy., 12¾ × 36¾ in.

12. Two on one mount, roy., viz.:—

    (*a*) Landscape Study. A river with windmill and barn on the low bank r.
    Indian ink; 4⅞ × 5⅞ in.

    (*b*) A Port in the Tropics. A harbour l. with a town on a shore opposite, and hills behind; buildings, palms and other trees on a foreshore l.; a sloop-of-war, a brig and smaller craft in the harbour.
    Indian ink; 7⅛ × 11⅝ in.

13. A Fortified Harbour. View of a fort and dockyard from the harbour inside; a ship sailing in from the sea l.
    Indian ink; roy., 8¾ × 13¾ in.
    Nos. 1–13 were purchased October, 1882.

14. Two on one mount, roy., viz.:—

    (*a*) At Sheerness. The hulk of a great three-decker, with smaller warships on each side of it, and boats plying near; two other men-of-war in the distance r. and l.
    Indian ink and white; 4⅝ × 6½ in.

    (*b*) Greenwich Hospital. View looking up the Thames; part of the hospital showing l. with a number of vessels grouped together on the river, and two fishermen in a boat in the foreground.
    Indian ink and white; 4⅝ × 6⅝ in.
    Purchased May, 1890, at the Percy sale.

15. Westminster Bridge in 1789. View from the Lambeth shore, with the bridge r., and the Hall and Abbey opposite; men unloading a barge in the foreground.
    Indian ink; imp., 11⅛ × 19 in.

16. Plymouth from the Catwater. Catwater Harbour with Plymouth on the shore opposite, the citadel at the l.; a number of vessels anchored in the harbour, and a cutter sailing in from the l., followed by a small lugger.
    Indian ink, with very slight water-colour tint; imp., 9⅛ × 20¾ in.
    Nos. 15 and 16 were purchased October, 1882.
    Other slight sketches by Mitchell are placed in a portfolio of prints and drawings relating to shipping.

MITFORD, Bertram Osbaldeston (b. 1777, d. 1842). Amateur draughtsman; of Mitford Castle, Northumberland; High Sheriff of the county, 1835.

1. Belford Races. Two grotesque mannikins, one riding a pig, the other a dog; the former is in front. Inscribed *Belford Races*, and signed *Bertram Osbaldeston Mitford fecit.*
   Water-colour sketch; roy., $5\frac{3}{8} \times 9$ in.
   Presented by Sir A. W. Franks, K.C.B., October, 1891.

MONAMY, Peter (b. about 1670, d. 1749). Marine painter; native of Jersey; apprenticed to a house-painter on London Bridge, but became well known as a painter of shipping and marine subjects, founding his style on that of the Van der Veldes; worked in London.

1. Ruins of St. Mary's Abbey, York. The Ouse, with sailing and rowing boats, and the ruins of the Abbey on the further bank.
   Indian ink; roy., $8\frac{3}{4} \times 14\frac{1}{2}$ in.
   Compare the drawing by Francis Place described above (No. 8 of Place's drawings), a view from the same point as this, made at about the same time.

MOORE, Albert Joseph (b. 1841, d. 1893). Painter; born at York; son of W. Moore, portrait painter, and brother of Henry Moore, the sea-painter; came to London 1855 and studied at the Royal Academy; exhibited natural history and sacred subjects, till 1865, from which year dates a long series of purely decorative pictures, distinguished for harmony of line and delicacy of colour; executed also a number of wall decorations and ceilings.

1. Study of Figures. Two girls in classical costume standing together with their backs turned, the one at the l. having her arm round the neck of the other, who clasps her round the waist.
   Black and white chalk on brown paper; roy., $12\frac{3}{8} \times 8$ in.
   Presented by Sidney Colvin, Esq., November, 1888.

2. The Muses; Illustration to Milton's Ode on the Nativity. A decorative panel in three compartments, one above the other; in each compartment a group of three Muses seated in contemplative attitudes, two holding lyres and one a scroll. Inscribed *To be reduced by photography to a scale convenient to the book.*
   Brush and Indian-ink outline over red chalk and pencil; roy., $12\frac{1}{2} \times 7\frac{1}{8}$ in.
   Reproduced in illustration to the lines—
   'And with your ninefold harmony
   Make up full consort to the angelick symphony,'
   in an edition of Milton's Ode 'illustrated by eminent artists.' London, 1868.
   Purchased June, 1900.

MOORE, Charles (b. 1800, d. 1833). Architectural draughtsman; elected Associate of the Water Colour Society, 1822, and exhibited at their gallery 1822–1828; worked in London, making architectural drawings for Britton's and Ackerman's publications.

1. Interior of a Church.
   View under the dome, looking up the chancel. Inscribed *Drawn by Charles Moore.*
   Pencil; imp., $18\frac{7}{8} \times 15\frac{1}{8}$ in.
   Purchased before 1837.

MOORE, Jacob (b. 1740, d. 1793). Landscape painter; born in Edinburgh; pupil of A. Runciman; went to Rome about 1773, and painted subjects in the Campagna and neighbourhood, by which he was well known in his day; died at Rome.

1. Horace's Villa. A stream winding from the r. round the foot of a hill and along a valley towards a distant mountain, under which the villa stands; at the l. a man seated on the rock in the foreground and a woman with a pitcher on her head going up a path among woods.
   Water-colour tint and Indian ink; imp., 14 × 19½ in.
   Presented by Sir Walter C. Trevelyan, Bart., December, 1870.

2. View near Rome. View from a hillside with a stonepine l. looking down a wooded valley towards St. Peter's and the Campagna.
   Indian ink; atl., 18 × 23 in.
   Purchased May, 1890, at the Percy sale.

MORDAUNT, Lady (worked about 1800). Amateur painter; biography unknown.

1. Mountain Landscape. A range of hills with a torrent in the r. foreground falling between tree-covered rocks and crossed by a footbridge, over which two men come from the r., one riding a donkey.
   Indian ink and pencil on gray paper; roy., 9⅜ × 12⅜ in.
   Purchased May, 1877.

MORLAND, George (b. 1763, d. 1804). Painter; son of Henry Morland, the painter; studied at the Royal Academy; employed by a picture dealer, to whom continual debt soon enslaved him; noted as a boon companion and hard drinker; celebrated for his pictures of rustic life and animals, but, in his earlier days especially, produced also many subject pictures of moral and sentimental interest, such as the series called 'Letitia or Seduction'; extremely popular through the great number of engravings published after his pictures, the best being by his brother-in-law, W. Ward, and his intimate friend, J. R. Smith; one of the most prolific of painters, much of his work being produced in haste and often finished by other hands; it was also extensively copied in his lifetime.

1. Portrait of John Raphael Smith. Half length, seated, turned r., the face in three-quarters, eyes looking full; wearing a broad-brimmed hat.
   Black, red and white chalks, on stone gray paper; roy., 10 × 7⅜ in.
   For J. R. Smith's biography, see in this Catalogue under his name.
   Purchased March, 1868.

2. Horses resting. The corner of a field with a clump of trees in the hedge l., and a thatched barn beyond; under the tree is a horse browsing and another lying down beside him. Signed and dated *G. Morland* 1792.
   Pencil; roy., 18½ × 14¾ in.

3. Head of a Greyhound.
   Pencil; roy., 7⅛ × 10 in.

4. Study of a Greyhound lying down.
   Pencil; roy., 7 × 9⅝ in.
   Nos. 2–4 were bequeathed by Richard Payne Knight, Esq., 1824.

5. Study of a Setter. A dog coming round a thicket and setting.
   Pencil; roy., 9⅜ × 11⅜ in.
   Presented by J. Deffett Francis, Esq., October, 1866.

6. The Mill Stream. Two fishermen on the banks of a stream, just below a mill that stands r. on the further side, with a tree of spreading branches l.
   Black chalk sketch; roy., 12⅝ × 16⅝ in.
   Purchased December, 1885.

7. Sportsman and Dogs. View looking over a low hedge, with trees l., to a field bordered by woods; at a gap in the hedge a man holding the horse of a sportsman who is hurrying off r. after his two dogs, gun in hand. Signed and dated *G. Morland*, 1792.
   Pen and sepia, with sepia wash; imp., $13\frac{5}{8} \times 18\frac{3}{8}$ in.

8. Leaving the Stable. Interior of a stable; a man leading a harnessed cart-horse to the door l., followed by a dog. Signed and dated *G. Morland* 1792.
   Pencil and black chalk and stump, with touches of red chalk; imp., 14 × 18 in.

9. Shepherd's Boys. Two boys, one sitting, the other standing r., under a bank with a clump of trees upon it; at the seated boy's knee is his dog; his hat, staff, and an empty jug lie by him in the foreground; and at the l. are two sheep. Inscribed on the margin *Shepherd's boys* and signed and dated *G. Morland* 1792.
   Black chalk, red chalk and pencil; imp., $18\frac{1}{2} \times 15$ in.

10. The Countryman's Prayer. A countryman kneeling beside his cart, which has stuck fast in a rut at the r.; he looks up l. with clasped hands; his dog waits l.; beyond, a cottage among the distant trees. Signed and dated on the sacks in the cart *G. Morland* 1792.
    Black chalk and pencil, with red chalk on the carter's face and hands; imp., $14\frac{5}{8} \times 19\frac{7}{8}$ in.

11. The Quarryman's Cart. A road coming up steeply from the l. into the foreground with a thatched cottage r. and a rough hillside beyond; a man bringing his cart laden with slate to the top of the hill, pulling and shouting at the two straining horses. Signed and dated *G. Morland* 1792.
    Pencil and black chalk; imp., $17\frac{5}{8} \times 13\frac{3}{4}$ in.

12. The Footbridge. An old man carrying a bundle slung on a stick, with a young girl and a dog, crossing a footbridge from l. to r. over a shallow stream, which flows into the r. foreground; beyond, a cottage among trees. Signed and dated *G. Morland* 1791.
    Black chalk; imp., $15\frac{1}{8} \times 18\frac{3}{4}$ in.

13. On the Road. Two men in a cart, followed by a dog, moving away down a road past a cottage which stands r.; at the l. a clump of trees and some felled branches. Signed and dated *G. Morland* 1791.
    Black chalk; imp., $15\frac{1}{4} \times 19\frac{5}{8}$ in.

14. Sheet of Studies. An old man resting by a roadside; studies of sheep and of a horse's forelegs; a child lying on its face watching an insect in the grass; a sow suckling her litter. Signed and dated *G. Morland* 1791.
    Black chalk, with a little red chalk; imp., $15\frac{1}{2} \times 20\frac{3}{4}$ in.
    Nos. 7–14 were bequeathed by R. Payne Knight, Esq., 1824.

MORTIMER, John Hamilton, A.R.A. (b. 1741, d. 1779). Painter; born at Eastbourne; pupil of T. Hudson; worked in London and Aylesbury; member and (1773) vice-president of the Incorporated Society of Artists; A.R.A. 1778; exhibited 1762–79 portraits and historical pictures, but is better known by his drawings and etchings, spirited but forced in style; designed some illustrations to books.

1. Portrait of the Artist. Full half-length, seated, with arms folded, turned to r., the face in profile looking r., wearing a tie-wig.
   Pen-and-ink; oval; imp., 16 × 15 in.
   Purchased July, 1859.

2. Soldier's Courtship. A young man in quasi-classical armour, seated l. on the plinth of a building, raises a cup in one hand, while with the other he clasps the waist of a girl who has brought him drink in the pitcher she carries; at the r. sits an older woman with a child at her knee; and behind, near the arched entrance to the building, is another soldier with a flag, seated and looking round.
   Pen-and-ink; roy., 14½ × 16⅜ in.
   Etched by R. Blyth, 1781.
   Bequeathed by R. Payne Knight, Esq., 1824.

3. Illustration to a Poem. An old king in long robes, seated r., surrounded by his bards, clasping the arm and hand of a young warrior who points to a girl standing l. among a group of soldiers; she raises her hand and averts her head.
   Charcoal and black chalk; roy., 13 × 17⅞ in.
   Acquired before 1837.

4. 'Elegy.' A female figure sitting on a rock by the sea shore and lamenting over a body drowned in the water beneath.
   Pen-and-ink; roy., 10½ × 7⅝ in.
   Etched by the artist.

5. A Pastoral. A shepherdess sitting on a bank with a goat at her feet, putting a sprig of leaves in the hair of a shepherd boy who sits piping behind her.
   Pen-and-ink and sepia wash; roy., 10⅝ × 7¾ in.
   Etched by the artist, 1778.

6. Two on one mount, roy., viz.:—

   (*a*) Killing an Enemy. A soldier with lifted sword seizing his fallen enemy by the hair and about to despatch him.
      Pen-and-ink; 10 × 7¼ in.
      Etched by R. Blyth, 1779.

   (*b*) Retiring wounded from Battle. A wounded soldier leaning with both hands on a rock, on which lies his helmet; a glimpse of the fight at the l.
      Pen-and-ink, 10 × 7½ in.
      Etched by R. Blyth, 1779.

7. Two on one mount, roy., viz.:—

   (*a*) Study for a Picture. A wounded soldier supported by a comrade, holding in his hand and contemplating the severed head of his enemy, whose trunk lies at the l.; two other of his comrades kneeling near him with gestures of horror.
      Pen-and-ink and sepia wash; 6½ × 11 in.

   (*b*) *Ob.* Study for the same Subject. The wounded man sits supported r. by a comrade wearing a turban, and stretches out his hand to the head of his enemy brought by a soldier from the l.
      Pen-and-ink; 8⅜ × 12⅞ in.

   Rev. Study for the same Subject. Study of the entire composition, with a group round the dying soldier under a tree r.; a man holding a horse l. Below, a study for the soldier's face.
      Pen-and-ink.

8. Ajax bestriding the dead body of Patroclus. Slight sketch of a warrior with shield and sword bestriding a body; another figure with a spear slightly indicated behind.
   Pen-and-ink; roy., 13½ × 12⅞ in.

9. Three on one mount; roy., viz.:—

   (*a*) Two Horsemen. Two horsemen charging with brandished spears.
      Pen-and-ink, 7¾ × 8¾ in.

   (*b*) Study of a Head. Head of an old priest or druid, turned l. and looking down.
      Pen-and-ink; 6⅛ × 5⅛ in.

(*c*) Skaters. A young man skating, another just fallen down behind him; an old lady and gentleman standing l.
Pen-and-ink: $6\frac{1}{8} \times 4\frac{7}{8}$ in.

10. Two on one mount, roy., viz.:—

(*a*) Studies of Labourers. A man kneeling on one knee and using a crowbar as a lever; a man swinging a long hammer; and a small study of the latter figure.
Brush-and-sepia sketches; $9 \times 13\frac{1}{2}$ in.

(*b*) Studies of Carpenters. A man sawing a plank, and a man plying a hatchet. A slight study of a head l.
Brush-and-sepia sketches; $9 \times 13\frac{3}{4}$ in.

11. *Ob.* Sheet of Studies. A number of figures and heads, slightly sketched, including two rough studies of a man with a sword threatening two others; and at the l. a woman with arms outstretched. Dated *June* 26, 1771.
Brush and Indian ink; roy., $5\frac{1}{4} \times 12\frac{3}{8}$ in.

Rev. Study for a Picture. Lear lamenting over Cordelia (?). Dated *June* 27, 1771 (with slight pencil studies of figures, dated *June* 12, 1771).
Pen-and-ink.

12. Sheet of Studies. A soldier with a water-bottle; a head of Silenus; a woman's head, draped; an old man's head, scowling; a Roman in a toga; and a man holding a book.
Red chalk; roy., $12 \times 9\frac{1}{4}$ in.
Nos. 4–12 were presented by John Henderson, Esq., April, 1861.

13. Soldiers Resting. Two soldiers and a woman resting on a bank, their eyes looking r.
Black chalk; roy., $10\frac{1}{4} \times 7\frac{1}{4}$ in.

14. Two on one mount, roy., viz.:—

(*a*) Head of a Man in a Turban. In profile, looking l.
Pen-and-ink, circle; $4\frac{3}{4}$ in. diam.

(*b*) A Soldier. Whole length, back view.
Pen-and-ink; 7×6 in.

15. Two on one mount; roy., viz.:—

(*a*) Travellers. A man leading a horse on which are his wife and child; with a small sketch of the same subject.
Pen-and-ink sketch; $3\frac{5}{8} \times 4\frac{7}{8}$ in.

(*b*) Grotesque Subject. A drunken faun lying on his back and crushing a Medusa-like form under his arm.
Pen-and-ink sketch; $7\frac{1}{2} \times 8$ in.
Nos. 12–14 were presented by John Henderson, Esq., January, 1863.

16. Soldiers Examining a Tomb. Two soldiers, the nearer one wearing a turban and leaning on a battle-axe, the other leaning on a spear, looking at a Greek inscription on a tomb at the l.: two other soldiers going off r.
Pen-and-ink and water-colour tint; roy., $7 \times 5\frac{1}{4}$ in.
Purchased May, 1865.

17. Four on one mount, roy., viz.:—

(*a*) Illustration to Spenser's 'Faery Queene,' Book iii., Canto vii. 7. Florimell entering the hut of the witch, who crouches on the floor l. beside a cauldron. In a circle with framing border, and tablet below inscribed, *The damsel there arriving enter'd in | Where sitting on the floor the hag she fou*[n]*d.*
Indian ink: $4\frac{1}{2} \times 2\frac{1}{2}$ in.
Engraved by C. Grignion, 1778, for Bell's 'Poets,' as frontispiece to Spenser, Vol. III.

(*b*) Illustration to the 'Faery Queene,' Book iii., Canto x. 50. Malbecco finding Hellenore sleeping with a satyr. In a circle with border, and tablet below inscribed *She was astonished with exceeding dreed | And would have wak'd the Satyr by her side.*

Indian ink: $4\frac{1}{4} \times 2\frac{1}{2}$ in.

Engraved by C. Grignion, 1778, for Bell's 'Poets' as frontispiece to Spenser, Vol. IV.

(*c*) Illustration to the 'Faery Queene,' Book i., Canto iii. 6. Una found by the lion, which licks her feet. In a circle with border, and tablet below inscribed *forget his furious force | Instead thereof he kiss'd her weary feet.*

Indian ink; $4\frac{1}{4} \times 2\frac{1}{2}$ in.

Engraved by Sharp, 1778, for Bell's 'Poets,' as frontispiece to Spenser, Vol. I.

(*d*) Illustration to the 'Faery Queene,' Book i., Canto ix. 36. Despair in his cave, with the dead man lying before him. In a circle with border, and tablet below inscribed *And him beside there lay upon the grass | A dreary corse whose life away did pass.*

Indian ink over an outline etching of the design; $4\frac{1}{4} \times 2\frac{1}{2}$ in.

Engraved by Sharp, 1778, for Bell's 'Poets,' as frontispiece to Spenser, Vol. II.

Purchased November, 1866.

18. Three on one mount, roy., viz.:—

(*a*) The Comic Muse. Crowned with ivy, she stands with a pen in her hand holding an open book which rests upon an altar r.; sitting beside her, l., is a child holding an old man's mask before his face and with a tambourine between his knees.

Indian ink; $4\frac{1}{4} \times 2\frac{5}{8}$ in.

(*b*) Comedy. A female figure holding a mask in one hand and a flute in the other and looking down on a satyr seated r. at her feet with reeds in his hands; at the l. a boy drumming and piping.

Indian-ink wash and pen; $4\frac{3}{4} \times 3$ in.

(*c*) Tragedy. A female figure standing by a monument with a dagger in a girdle and a cup in her hand, listening to the cry of a fury who appears with fire and sword from the clouds above; at the l. a river and ruins.

Indian-ink wash and pen; $4\frac{1}{4} \times 2\frac{3}{4}$ in.

Two designs by Mortimer, called 'Tragedy and Comedy,' were etched and published 1778; these differ from the designs above described.

Bequeathed by Felix Slade, Esq., August, 1868.

19. Sheet of Studies. Studies of figures, heads, and legs, including a group of two girls talking, a girl walking with a flower in her hand and another girl about to seize her shoulders from behind, a group of two women and a man, etc.

Pen-and-ink; roy., $7\frac{3}{4} \times 12\frac{1}{2}$ in.

Presented by J. Deffett Francis, Esq., January, 1885.

20. Nebuchadnezzar recovering his Reason. The king, his naked body covered thick with hair, and with his nails like claws, rising from his knees in a rocky place, and turning his head upward to the sunlight l. An illustration to Daniel iv. 34.

Pen-and-ink; imp., $16 \times 14\frac{1}{8}$ in.

Etched in reverse by R. Blyth, 1781.

21. Soldier's Death. A dying soldier lying in bed in an alcove, supported by the arm of a woman, who offers him a bowl of broth; at the r. a group of three soldiers and a man entering with a portfolio and writing materials.

Pen-and-ink; imp., $14\frac{1}{8} \times 16\frac{3}{8}$ in.

Etched in reverse by R. Blyth, 1781.

22. Soldier's Funeral. Two soldiers letting down the shrouded body of their comrade into a grave, above which stands a bearded and turbaned chief, pronouncing an eulogy, and pointing to a trophy l.; behind him are two soldiers, one turned away, and by the grave r. sits a woman weeping.

Pen-and-ink; imp., $14\frac{1}{8} \times 16\frac{1}{8}$ in.

Etched in reverse by R. Blyth, 1781.

23. Soldier's Family. A soldier seated with his wife at a stone table in the open air under a cliff-side; a child brings him broth in a bowl from the r., his steps supported by another woman; a second soldier sits opposite, and a third stands behind; at the r. a glimpse of landscape.
Pen-and-ink; imp., 14 × 16¼ in.
Etched in reverse by R. Blyth, 1781.

24. Banditti going Out. Three bandits going out armed towards the r., where comrades are preceding them to the open country below; at the l. another is fastening his sandals.
Pen-and-ink; imp., 14 × 16 in.
Etched in reverse by R. Blyth, 1780; drawn 1775.

25. Banditti Returning. A bandit bringing back a captive girl, who hangs her head and weeps, to the fastness; two others l. expostulate with her; a third lays down a chest and other booty; others come up from the country r.
Pen-and-ink; imp., 13⅞ × 16⅛ in.
Etched in reverse by R. Blyth, 1780; drawn 1775.

26. Rustick Dancers. Two girls and a young man dancing together to the piping of a man who sits l. in front of a cottage, at the door of which stand an old man and woman looking on.
Pen-and-ink; imp., 14¼ × 16¼ in.
Etched in reverse by R. Blyth, 1780; drawn 1774.

27. The Head of Crassus brought to the King of Parthia. A banquet in a hall with great pillars; Orodes, king of Parthia, seated on a couch l., joyfully takes the head of Crassus from two messengers; his son, Pacorus, behind him, looks at the head in astonishment; at the opposite table, r., the Armenian king, Artavasdes, rises and bends forward eagerly; other guests are seated at the tables, and servants bring dishes of meat and wine.
Pen-and-ink; atl., 18⅞ × 20½ in.
Nos. 20–27 were bequeathed by R. Payne Knight, Esq., 1824.

28. Study for a Picture. A youth and girl bringing bread and wine to a poor woman and her child, who lie on the ground l.
Pen-and-ink sketch; 12¾ × 9 in.
Inserted in the interleaved copy of Edwards' 'Anecdotes of Painters,' Vol. I., No. 198.
Presented by J. H. Anderdon, Esq., November, 1867.

29. Album containing Studies and Sketches.

(1) A Boat in a Stormy Sea.
Pen-and-ink.
Etched by R. Blyth, and published 1805.

(2) Martyrdom of St. Erasmus.
Pen-and-ink and Indian-ink wash.

(3) Banditti loading a Horse with Spoil.
Pen-and-ink.
Etched in reverse by R. Blyth, 1783.

(4) Three Banditti and a Girl with a Basket of Flowers.
Pen-and-ink.

(5) Banditti on the look-out. One of them pointing out a distant object to his comrades.
Pen-and-ink.

(6) Group of Banditti with a Dog, the leader leaning on a mace.
Pen-and-ink.

(7) Group of Three Figures; a girl, a man in a felt hat, and an old man in a fur cap.
Pen-and-ink.

(8) An Orator or Philosopher, with his pupils round him.
Pen-and-ink and Indian-ink wash.

(9) A Man Fighting with a Half-human Sea-monster.
Pen-and-ink.

(10) David Talking with Bathsheba (?), a figure of Death standing at his shoulder.
Pen-and-ink.

(11) 'Successful Monster'; a sea-monster embraced by a nymph, to the rage of his rival.
Pen-and-ink.
Etched by the artist, 1778.

(12) Two Heads; one with a hat, and a patch over one eye, the other with a laurelled helmet.
Pen-and-ink.

(13) A Dwarf Grinding Colours.
Pen-and-ink.

(14) A Soldier, Women and Beggar at a Fountain.
Pen-and-ink.

(15) Studies of Boats, with Sailors, Soldiers, etc.
Pen-and-ink, with Indian-ink wash.

(16) A Battle; two Men on Horseback, the rest on foot.
Pen-and-ink and Indian-ink wash.

(17) Monstrous Heads, etc.
Pen-and-ink.

(18) Concert of Grotesque Demons.
Pen-and-ink.

(19) A Dragon stooping over the Bones of an Animal.
Pen-and-ink.

(20) A seated Girl Meditating.
Pen-and-ink.

(21) Three Heads: a girl, an old man, and a man with a spear. In a circle.
Pen-and-ink.

(22) Three Heads: a man in a turban, a man in a helmet, and a girl. In a circle.
Pen-and-ink.

(23) Marine Monster reclining.
Pen-and-ink.

(24) 'Revengeful Monsters.'
Pen-and-ink.
Etched by the artist, 1780.

(25) Landscape with Boats on a River.
Pen-and-ink.

(26) Studies of Heads and Figures.
Pen-and-ink.

(27) A Pair of Monsters Asleep Together.
Pen-and-ink.

(28) A Triton strangling a Sea Serpent, with studies of heads.
Pen-and-ink.

(29) Death as an armed Warrior, holding a Skull in his Hand.
Pen-and-ink.

(30) Sheet of Studies: archers, soldiers, women, etc.
Pen-and-ink.

(31) Sheet of Studies: a man and two women going to market, etc.
Pen-and-ink.

(32) Studies of Heads of Soldiers, etc.
Pen-and-ink; red chalk.

(33) Heads of Two Priests. In an oval.
Pen-and-ink.

(34) Two Heads: a man with a turban, and a girl.
Pen-and-ink.

(35) Studies of Heads, Figures, etc.
Red chalk; pen-and-ink.

(36) Death riding over Men and Women.
Pencil.

(37) Landscape with Crows near a Dead Body on a Seashore.
Water colours and Indian ink.
Bequeathed by Richard Payne Knight, Esq., 1824.

MOSER, George Michael, R.A. (b. 1704, d. 1783). Enameller and medallist; born at Schaffhausen; studied at Geneva; came young to England and became well known as a gold chaser, medallist and enameller, especially for his watch cases; manager of the St. Martin's Lane Academy, and foundation member and first Keeper of the Royal Academy.

1. *Ob.* Design for a Medal. Allegorical female figure, enthroned and holding a sceptre in one hand, and a hoop, formed of a serpent with its tail in its mouth, in the other; at her feet a palette, square, and mallet. Inscribed *Mozer.*
Pen-and-ink; 7 × $5\frac{3}{4}$ in.

Rev. Nude Study. Nude study for the figure in the drawing just described. Inscribed *Mozer.*
Black chalk.
Placed with unmounted drawings. Date of acquisition unknown.

MOSER, Mary, R.A. (d. 1819). Flower painter; only child of George Michael Moser; well known for her pictures of flowers, but painted occasional figure subjects; decorated a room at Frogmore for Queen Charlotte; foundation member of the Royal Academy; worked little after her marriage, 1793, to Captain Lloyd.

1. Study of Flowers. Roses, marigolds and stocks.
Signed *Mary Moser, R.A.*
Water colours; roy., $11\frac{3}{4}$ × $9\frac{3}{4}$ in.
Purchased July, 1878.

MÜLLER, William James (b. 1812, d. 1845). Landscape painter; born at Bristol; son of a German naturalist, settled in England; pupil of J. B. Pyne; exhibited at the Royal Academy 1833–1845; worked in and around Bristol, in Norfolk, and in Wales; sketched in Germany, Switzerland and Italy 1834, in Greece and Egypt 1838–39; removed from Bristol to London 1839; worked in France, 1840, for his 'Age of Francis I.,' published 1841; joined the Government expedition to Lycia, 1843, where his finest drawings were made; noted for his extreme rapidity and power as a sketcher, and for the brilliant colour of his Eastern subjects, interiors with figures, as well as landscapes, both in oils and water colours.

[1–21] Drawings made in England and Wales.

1. Westminster from the River. View on a hazy morning from the river below Westminster, looking towards the Abbey, Hall and bridge, with trees on the bank r. and a boat in the l. foreground.
Water-colour sketch; roy., $5\frac{3}{8}$ × $15\frac{1}{8}$ in.
Purchased July, 1850.

2. Roe, near Conway. A hillside in autumn with a rock and clump of trees l.; at the r. a view over the valley of the Conway and distant hills under a cloudy sky.
   Water colours; roy., $8\frac{5}{8} \times 14$ in.

3. Roe, near Conway. A pathway over a heath leading up to two low cottages r. backed by dark woods; at the l. a view over a wooded valley to distant hills; in the foreground a footbridge over a brook.
   Water colours; roy., $8\frac{1}{2} \times 15\frac{1}{8}$ in.
   Nos. 2 and 3 were bequeathed by John Henderson, Esq., December, 1878.

4. Doorway of a Shed. A doorway into a thatched shed.
   Monochrome sketch; roy., $7\frac{1}{4} \times 6$ in.
   Presented by J. Deffett Francis, Esq., December, 1874.

5. Apothecaries' Garden and Lecture Hall, Chelsea. View in the botanic garden below the terrace, behind which stands a pair of great cedars; on the steps in the middle of the terrace sits a woman with a man in Oriental dress beside her; at the end of the garden l., beyond a tall yew hedge, appears the front of the lecture hall. Signed and dated *W. Müller*, 1840.
   Water colours; imp., $12\frac{1}{4} \times 19\frac{1}{2}$ in.
   The larger of the two cedars shown in this drawing was blown down in 1853. They were planted in 1683.

6. Purfleet. A sandy hollow with a clump of trees and a hedge on the high bank r.; at a little distance is a fence across the hollow, and a glimpse of blue distance beyond. Inscribed *Purfleet.* Signed and dated *W. M.*, 1841.
   Water colours; imp.; $13\frac{1}{8} \times 18$ in.

7. Near Maidstone. A common with pond in the foreground; beyond, r., a church-tower and clustered cottages among elms and poplars; further off, l., a group of houses.
   Water colours; imp., $11\frac{1}{2} \times 17\frac{3}{8}$ in.

8. Near Stapleton, Bristol. A rocky bank r. with trees growing on the steep slope. Signed and dated *Stapleton* 1840. *W. M.*
   Water colours on buff tinted paper; imp., $10\frac{1}{2} \times 15\frac{1}{4}$ in.

9. Trees near Bristol; Summer. A glade in a wood, with a group of tall beeches on a slope rising l.
   Water colours; arched at the top; imp., $12 \times 19\frac{5}{8}$ in.

10. Trees near Bristol; Winter. Trees on a misty blue hillside; a fallen birch in the foreground.
    Water colours; arched at the top; imp., $20\frac{1}{2} \times 14\frac{5}{8}$ in.

11. Ash Trees and Elms. A corner of a field with a path and stile l., beyond which is a group of ash trees, their branches growing bare, backed by a wood of elms.
    Water colours; imp., $20\frac{1}{8} \times 14\frac{1}{8}$ in.

12. Study of a Red Fir. The top of a red fir tree against a brilliant blue and white sky. Inscribed *Brentree Bristol*, signed and dated *W. M.* 1842.
    Water colours; imp., $20\frac{5}{8} \times 14\frac{1}{8}$ in.

13. Mill at Conham. A water-mill, backed by a wood at a little distance; in the foreground, part of a field with a fallen tree r. and a broken hurdle lying against it; at the l., beyond a little hollow, a clump of trees. Inscribed *Conham, Nov^r. 4^th^, '41.*
    Water colours (with some body colours); imp., $18\frac{5}{8} \times 14$ in.

14. Mountain and Lake; Roe, North Wales. The shores of a small lake, reflecting groups of dark trees on the further side of it; beyond, a valley leading up to a snow-whitened mountain with a lower hill r., darkened by a falling shower. Inscribed *Ro. N. W. M.* 42.
    Water colours on toned paper, heightened with white; imp., $12\frac{3}{4} \times 19\frac{1}{2}$ in.

15. Water-mill, Roe, North Wales. A mill standing among trees towards the l. on a stream which pours through the sluice and flows out into the foreground; at the r. a roofless shed, and a cow standing in a field, bordered by woods.
Water colours; imp., 14¼ × 21⅛ in.

16. Cottage near Roe. A stream flowing, broken into foam, along the foreground from l. to r.; on the further bank a thatched cottage, backed by trees which bend to the wind; at the l. a footbridge leading to the cottage; and beyond that a house gable behind a hedge; a stormy sky.
Water colour on toned paper, heightened with white; imp., 12⅞ × 19⅞ in.

17. The Vale of Conway. A heathy hill side, with a boulder l., shelving away into broad fields, through which the distant river comes between ranges of hills l. and r. Inscribed *Vale of Conway, N. W. M. Oct.* 18.
Water colours; imp., 12⅜ × 21¼ in.

18. Interior of a House, Conway. A large old panelled room with the light coming from a window high in the wall r. and slanting across a carved chimney-piece by which a woman sits with a child upon her knee; at the r. a bed with red hangings, and a table under the window; at the l. a door half open; a kettle on the fire, and a cauldron and ladle on a rug near it. Signed and dated *W. Muller. Conway* 1839.
Water colours and body colours on toned paper; imp., 12 × 19¼ in.

19. On the Road to Aber, North Wales. A road and wall running obliquely from the l. to the r. foreground; a pile of boulders against the wall and a stile leading over it, and behind it r. trees and bushes bending in the wind. Inscribed *N. W. Road to Aber.* Dated and signed *Oct.* 16. *W. M.*
Water colours and body colours on toned paper; imp., 18⅛ × 13½ in.

20. Lynmouth. Wooded sunlit cliffs, at the foot of which r. the brown water of the Lyn flows into the l. foreground, round a rocky bank covered with tall trees and projecting from the l.; in the r. foreground a sandy shore. Signed and dated *Lynmouth*, 44. *W. M.*
Water colours (with some body colours); imp., 13¾ × 21⅛ in.

21. Lynton. View from the cliff side, of the village clustered on the edge of the valley, which winds among the hills from the r. to the sea; beyond, the hills run out in a headland, enclosing a bay. Unfinished. Signed and dated *Linton. W. M.* 1844.
Water colours; imp., 13⅞ × 20¾ in.
Nos. 5–21 were bequeathed by John Henderson, Esq., December, 1878.

[22–38.] Sketches in Italy and Egypt, 1839.

22. Civita Vecchia. View from the quay, looking to the sea, over which the sun sets between the towers of the two moles forming the basin; at the l. the gateway, wall, and towers of the fort, and outside it a statue on a high pedestal; feluccas and small boats moored in the harbour and a group of figures near them on the quay.
Water colours over pencil; roy., 6 × 6¼ in.
Purchased July, 1850.

23. Moonrise on the Nile. A boat sailing down the Nile, with figures grouped round a fire on the deck; on the horizon l. the rising moon.
Body colours: roy., 8⅛ × 12¼ in.

24. A Street Scene, Egypt. A street, shaded by awnings, leading to an arch, behind which white buildings rise in sunshine, with a palm tree l.; in the middle foreground a Nubian in a striped burnous advances, at the l. stands a man with a gun, at the r. a merchant is seated on a divan; behind these are other figures, one a woman with a child on her shoulder.
Water colours; roy., 14 × 10⅜ in.

25. An Opium Seller. Interior of a bazaar, with divan r. on which the opium seller sits; a man in a red turban and a Nubian stand before him, and a beggar squats in the foreground; other figures roughly sketched at the l.
Water colours; roy., 13¼ × 10 in.

26. Evening on the Nile. Sunset over a reach of the river, bordered r. and l. by palm groves; at the l. a group of water birds on a sandy spit.
Water colours; roy., $4\frac{1}{2} \times 9$ in.

27. Bazaar, Assiout. A bazaar with arches opening l. upon the street, crowded with figures, among whom the most prominent is a man in a large green turban; at the r. is a merchant seated on a divan; at the l. is a group of three men, one with water jug beside him, another with a pipe. Inscribed *Siout, Egypt.*
Water colours; roy., $10 \times 7\frac{1}{2}$ in.

28. Opium Seller, Assiout. A dim bazaar, lighted by a window above arches r.; a ray slants down on the opium seller sitting on his divan at the l., a turbaned figure stands before him, others are standing beyond with their backs turned, and a man in a striped burnous squats on the floor at the r. Signed *W. M. Egypt.*
Water colours; roy., $10 \times 7\frac{1}{2}$ in.

29. Entrance to Manfalout. The bank of the Nile, which is partly seen at the r. with a white sail on it and rosy cliffs beyond; on the edge of the water are two palm trees, and near them l. the entrance to the crocodile pits, with a Bedouin and his camel resting in front of them; in the foreground an old man driving a few sheep. Inscribed *Entrance to Montfalloot. Dec.* 20. *Nile* 183[8].
Water colours; roy., $8\frac{7}{8} \times 8\frac{3}{8}$ in.

30. Luxor. A colonnade of lotus pillars seen in perspective, the lower part intercepted by the low wall of a Coptic dwelling, before the door of which are two men seated by a fire, while a third stands beside their two camels, one of which is lying down; at the l., part of an ancient building painted with hieroglyphics; at the r. part of a modern Coptic dwelling, with birds on the roof. Signed and dated *Luxor. W. Müller*, 1839, *Egypt.*
Water colours and body colours; roy., $10\frac{7}{8} \times 15\frac{3}{4}$ in.

31. Valley of the Tombs of the Kings, Thebes. A broken ridge, with two palms on its crest, r., and a vulture near them; beyond, a deep hollow, from which a range of bare cliffs rises from shadow into sunlight.
Water colours; roy., $5\frac{7}{8} \times 11\frac{1}{4}$ in.

32. Pass leading to the Tombs of the Kings. Two men, one seated, one standing, in the l. foreground, near the entrance to the pass, enclosed r. by abrupt cliffs, one of which is pierced at the foot with a square opening. Inscribed *Pass leading to the Tombs of Kings, Egypt.*
Water colours; roy., $8\frac{3}{4} \times 12\frac{7}{8}$ in.

33. Near the Tombs of the Kings. The hollow of a valley, with palms l. and rocks and bushes r., all obscured in the evening shadow, out of which, in the r. background, yellow cliffs rise into the light.
Water colours; imp., $11\frac{3}{8} \times 17\frac{3}{8}$ in.
This sketch was afterwards used by Müller for his picture of 'The Good Samaritan.'

34. Valley of the Tombs of the Queens. A sharp ridge of rocks looking across a deep hollow, filled with darkness, to the opposite crags, the summits of which are flushed with the afterglow of sunset: above them rises the full moon. Inscribed *Egypt, W. M.*, 1839. *Valley of the Tombs of the Queens.*
Water colours; imp., $10\frac{1}{4} \times 16\frac{3}{8}$ in.

35. Entrance to the First Temple of Karnak. A square court surrounded by double columns of the closed lotus form, covered with paintings and hieroglyphics; near the foreground r. an Arab seated on the sand heaped up round the bases of the pillars, one of which has half fallen; in the centre, through a doorway, appears another court beyond. Inscribed *Entrance to the First Temple of Carnac, Egypt.*
Water colours and body colours on buff paper; imp., $10\frac{3}{4} \times 15\frac{3}{4}$ in.

36. The Nile at Assiout. The line of yellow limestone cliffs opposite Assiout, broken by two gaps, with the Nile in the foreground and a boat towards the r.
Water colours; imp., $5\frac{3}{4} \times 16\frac{7}{8}$ in.

37. Cliffs on the Nile. A massive rounded hill on the further shore of the Nile, which fills the foreground, with scarped cliffs descending to the water.
Water colours; imp., $8\frac{1}{2} \times 15\frac{7}{8}$ in.

38. The Nile near Assiout. A boat with two triangular sails at the l. moving down the river, which flows away into the l. distance; at the r. a range of cliffs rising from the water.
Water colours; imp., $7\frac{1}{8} \times 16\frac{1}{8}$ in.

[39–75] Sketches made in Smyrna, Lycia, and Rhodes, 1843–44. In the autumn of 1843 Müller joined the second Government expedition to Lycia, on the suggestion of Mr. (afterwards Sir Charles) Fellows, who commanded it. He was, however, not officially connected with the expeditionary force. He was accompanied by his pupil, Harry Johnson. The set of drawings may be compared with the set made in Lycia on the first Government expedition, 1842, by E. T. Daniell, and now in the Museum, described in Vol. II., pp. 9–16.

39. Double Roman Aqueduct at Smyrna. View on a hillside looking down the valley of the river Meles or Hermes, crossed near the foreground by two Roman aqueducts each of two tiers of arches; a few modern buildings on the r. slope, between the aqueducts; in the distance, where the river winds out of sight, a flat-topped hill crowned with the old walls of Smyrna Castle. Inscribed *River Hermes, Smyrna*, 1843.
Water colours, touched in places with white;[1] imp., 14 × 21 in.
The first sketch made by Muller in Asia Minor.

40. Smyrna from the Jew's Burial Ground. View looking over the roofs of Smyrna to the bay and hills beyond, with the castle walls crowning a nearer hill at the r.; in the foreground, the flat tombs of the Jewish cemetery on a slope rising r. towards a walk of cypresses beyond. Inscribed *Smyrna from y^e^ Jewish burial ground.*
Water colours; imp., 14 × $21\frac{1}{8}$ in.

41. Travellers' Khan, Smyrna. A large inn-yard, with a high arch at the back leading into a dark street; in the foreground r. a Turk standing by his mule, and a pile of striped sacks lying against the wall beneath a projecting penthouse; at the back of the yard l. are other mules and horses and baggage: natives are seated on the ground near the archway, and others moving in the street beyond. Inscribed *Smyrna-Khan, W. M.* 43.
Water colours and body colours; imp., 14 × $20\frac{7}{8}$ in.
Reproduced in Solly's 'Life,' p. 156.

42. Jews' Quarter, Smyrna. The courtyard of a ruined building, in which at the r. a group of Jews are seated or standing round a fire, under the shadow of a broken wall, with a camel lying down near them l.; one of them, nearest the r., wearing a pale green pelisse, stands out prominent in the moonlight, which shines through the windows of the ruin on white buildings and cypresses beyond.
Water colours; roy., 10 × $14\frac{5}{8}$ in.

43. Camels, Smyrna. Two camels with their trappings, one lying down, the other standing a little distance away at the r. Dated *à Smyrne*, 1843.
Water colours; imp., $9\frac{7}{8} \times 18\frac{1}{2}$ in.

44. On the Road to Bouja. A rough road curving into the foreground along a bare hillside sloping r. to a hollow in which are trees; in the distance Smyrna Bay and the range of hills beyond, dark under threatening rain-clouds. Inscribed *On the road to Bouja*, 1843, *W. M.*
Water colours; imp., $13\frac{7}{8} \times 21\frac{1}{8}$ in.

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[1] 'Muller had taken some bottles or tubes of white with him, but on using some he found that it invariably turned brown or black, and he immediately abandoned its use.' Solly's 'Life of Muller,' p. 188. The white had blackened, but has been now restored.

45. The River Xanthus. View from the rocky hill overhanging the Xanthus, which flows into the l. foreground, winding down the valley from the snowy Taurus range on the horizon; on the cliff r. stands at a little distance the 'Harpy' Tomb, and a crested tomb beside it; beyond these rises a stony crag, its lower slopes clothed in autumn-coloured woods down to the water side. Inscribed *River Xanthus and Mount Taurus, Lycia.*
Water colours; imp., 14½ × 21¼ in.

46. 'Lion' Tomb, Acropolis, Xanthus. The remains of the tomb, with sculptured lion, stands at the r. in the foreground, which is strewn with marble fragments; at the l. are two goats in the shadow of a dark tree; beyond, scattered ruins appearing among bushes, and at some distance the tall 'Harpy' tomb.
Water colours; imp., 13⅛ × 21⅛ in.
Reproduced in Solly's 'Life,' p. 216.

47. The Theatre, Xanthus, and 'Box' Tomb. Part of the broken tiers of the theatre built on the slope slanting down to the l., with weeds and shrubs growing among the slabs of stone; a little beyond, the so-called 'Box' Tomb, standing among the brushwood of the hillside, which rises into a crag at the l.; in the r. distance a mountain. Dated and signed *Xanthus*, 1843, *W. M.*
Water colours; imp., 18⅝ × 13¼ in.

48. Zingari's Tent. A low tent pitched in a sandy hollow with heathy slopes behind; a woman is seated inside the tent with cooking utensils beside her, and a child just outside it with some red fruit in its lap; at the r. in the foreground a girl with a pail on her arm. Inscribed *Cingari's Hut*, 1843, *W. M.*
Water colours; imp., 13⅜ × 21⅛ in.

49. Rock Tomb at Pinara. The side of a cliff l. with a tomb cut in the rock at its base; at the r. a view over the Xanthus Valley to the Massicytus mountains, with rocks and bushes in the foreground; two Turks l. looking up at the tomb. Inscribed *Pinara looking to Closs* [Tlos] *Lycia*, 1843, *Nov.* 13.
Water colours; imp., 14¾ × 21⅞ in.

50. Rock Tombs at Pinara. A tomb with a crest of bull's horns cut in the face of the rock at the r., with a square tomb on either side; fragments of hewn stones scattered about the foreground; above the tombs, the wild and wooded side of Mount Cragus rising dark under a stormy sky. Inscribed *Pinara, Lycia, Nov.* 18, 1843, *W. M.*
Water colours; imp., 14 × 21 in.
Reproduced in Solly's 'Life,' p. 232.

51. Platform of the Acropolis, Pinara; Sunset. A plateau of rough ground all in shadow; in the centre a tomb with arched top; beyond a dark valley out of which rises a range of hills, their summits flushed in the last light of sunset. Inscribed *Tomb, Pinara, Lycia.*
Water colours; imp., 9 × 20¾ in.
'This was made in about twenty minutes, whilst waiting for dinner, just outside the tent at Pinara' (Solly's 'Life,' p. 262).

52. Taurus Range, Xanthus. A distant range of mountains, bathed in warm evening light.
Water colours; roy., 5 × 14⅜ in.

53. Son of a Brigand Chief. A boy in Turkish dress, with bare legs and feet, carrying an iron pot. Inscribed *Son of y^e^ Brigand Chief, Dec.* 12, 1844, *W. M. Xanthus.*
Water colours; roy., 13⅝ × 9⅝ in.

54. A Lycian Boy. A boy with a bow and blunt-headed arrow in his hand standing in a landscape; a dead bird hangs from the tip of the bow. Inscribed *Lycian boy with bow and arrow, Xanthus, Dec.* 12, 1843.
Water colours; roy., 13¾ × 9¼ in.

55. Water Carrier, Xanthus. A youth in Turkish dress, with a gourd slung over his shoulder, standing in a landscape.
Water colours; roy., 12¼ × 8¼ in.

56. Yurook Playing a Pipe. A man with a large turban and long striped dress sitting on the ground and playing a pipe.
Water colours; roy., $9\frac{3}{4} \times 8\frac{1}{2}$ in.

57. White Crane Shot at Xanthus. A crane lying on a bank.
Water colours; imp., $12\frac{1}{8} \times 19\frac{1}{4}$ in.

58. Baggage Camels, Xanthus. Two camels with trappings for carrying baggage, one of them seen from behind; in the distance snow-capped mountains. Sketched from the door of Muller's tent. Inscribed *Xanthus*, 1843, *Dec.* 14, *W. M.*
Water colours; imp., $19 \times 13\frac{1}{4}$ in.
Reproduced in Solly's 'Life,' p. 184.

59. Tent of Wandering Yurooks. A tent pitched against a bank r. with a sandy slope in front, and purple hills in the l. distance beyond a wide valley; in the door of the tent an old man and a little girl seated with a dog beside them, another girl standing r.; in front of them a woman crouching and holding the forefeet of a goat. Inscribed *Xmas Day*, *Xanthus.*
Water colours; imp., $13\frac{5}{8} \times 20\frac{7}{8}$ in.
Reproduced in Solly's 'Life,' p. 202.

60. Rock Tombs, Tlos, Lycia. Part of the Acropolis of Tlos, a rocky mass rising l. with tombs cut in the face of it and a mediæval castle on the top; on the sloping ridge r. some modern dwellings, and the snowy tops of distant mountains beyond; in the l. foreground some tombs and shrubs and a stone inscribed *Tloss*, *Dec.* 31, 1843. *W. M. Lycia.*
Water colours; imp., $13\frac{7}{8} \times 21\frac{1}{8}$ in.

61. Tlos from the North-East. View from a hillside across a richly wooded glen, beyond which rises the massive crag of Tlos, with its fortress and rock tombs, sloping gently l. and broken r. into precipices which overhang the Xanthus Valley; in the r. distance the snowy peaks of Anticragus tower beyond the rock of Pinara. Inscribed *Tloss*, *Jan.* 1, 1844.
Water colours; imp., $14 \times 21\frac{3}{4}$ in.
Compare the similar view of Tlos by E. T. Daniell, described in Vol. II., p. 12, No. 17.

62. Tlos from the Vomitory of the Amphitheatre. A view from the same hillside as in the last drawing, but at a point more to the east, showing less of the precipitous side of the Acropolis, and more of the gentle slope at the l.; in the r. foreground are remains of the masonry of the amphitheatre, and the arch of the vomitory, all overgrown with weeds and bushes; the r. distance is filled with the snowy mass of Anticragus. Inscribed *Tlos*, *Jan.* 2, 1844, *W. M.*
Water colours; imp., $14\frac{1}{8} \times 21\frac{1}{8}$ in.
Reproduced in Solly's 'Life,' p. 239.

63. Rock Tombs and Precipices, Tlos. A shallow brown stream at the foot of the dark and towering precipices honeycombed with rock tombs, which form the cliff face of Tlos, the mediæval fortress appearing above against the sky; at the l., trees and bushes overhang the stream and partly hide the view of the woody glen beyond. Inscribed *Tloss*, *Lycia*, *Jan.* 2, 1844, *W. M.*
Water colours; imp., $22\frac{1}{8} \times 14\frac{7}{8}$ in.

64. Rock Tombs, Tlos. Part of the Acropolis of Tlos, a mass of rock rising l., with tombs cut in the face of it and a path leading up to it from the r. foreground; at the r. a wide view over bare uplands, and distant peaks beyond. Inscribed *Tloss*, *Jan.* 3, 1844, *Lycia*, *W. M.*
Water colours; imp., $14\frac{5}{8} \times 21\frac{5}{8}$ in.

65. Rock Tombs, Tlos. The same part of the Acropolis as that just described, viewed from a different angle; the rock, with its hollow tombs below and fortress wall above, rises r. above the path which curves up from the foreground. Inscribed *Tlos*, *Jan.* 6, *Lycia*, *W. M.*, 1844.
Water colours; imp., $21\frac{1}{4} \times 14\frac{1}{2}$ in.

66. Entrance to Tlos. The two sides of a broken arch standing on each side of a road and framing a view of a valley sloping up to a hill, beyond which rise the snowy peaks of Massicytus; coming through the archway into the foreground is a Turkish girl holding a small child by the hand; at the l. is a part of a modern dwelling, and in the r. foreground fallen blocks of masonry, one bearing a Greek inscription. Inscribed *Tloss, Lycia, W. M.*, 44.
Water colours; arched at the top; imp., 21 × 14½ in.

67. Firs on the Road to the Ford of the Mangyr Tschai, between Tlos and Xanthus. Two fir trees standing together; the skirts of a wood at a little distance l. Inscribed *Firs on y^e^ road to y^e^ Mangherchi, Lycia, Janry.* 16, 1844. *W. M.*
Water colours; imp., 20⅞ × 14 in.
'Made in an incredibly short time by Müller on the march to Tlos' (Solly's 'Life,' p. 259). The date, however, shows that this sketch was made on the return journey from Tlos to Xanthus.

68. Pudding-stone Rock, near Xanthus. Masses of warm-coloured rock overgrown with tall bushes; a showery sky. Inscribed *Near Xanthus. W. M.* 1844.
Water colours; imp., 13¼ × 21¼ in.

69. Rock Tombs, Makri. A bare and sandy valley leading l. from the foreground to the distant waters of Makri harbour, with snow-capped ranges beyond; at the r. precipitous cliffs enclose the valley, perforated with rock tombs. Inscribed *Makri, Lycia. Feb.* 3. *S.—W. M.* 1844.
Water colours; imp., 14½ × 21⅝ in.

70. View from Makri towards the Valley of the Glaucus. View from the top of a ravine, overshadowed by immense crags r., looking down on the valley of the Glaucus below: wild olive trees in the foreground, partly intercepting the view, and l. a tomb cut in the rock. Inscribed *Looking towards y^e^ Valley of y^e^ Glaucus fr^m^ Makri Feb. 4^th^* 1844. *W. M.*
Water colours; arched at the top; imp., 14 × 20⅝ in.

71. Ruins of Telmessus at Makri. Shallow water at the edge of the harbour, with ruins of masonry and scattered blocks of stone at the r.; a background of hills coming down to the harbour, with tombs here and there in the jutting cliffs, and snow on a distant peak l. Inscribed *Ruins at Macry. Feb.* 5, 1844. *W. M.*
Water colours; imp., 13 × 21⅜ in.

72. Water Tomb, Telmessus. An arched tomb standing in the shallows of the harbour; in the background a chain of hills descending towards the l., where a snow-capped mountain rises beyond; rock tombs in the cliffs and ruins on the shores of the bay.
Water colours; imp., 14⅜ × 21 in.
From this sketch Muller made an oil painting, 1845, reproduced in Solly's 'Life,' p. 276.

73. Fort at the Entrance of the Harbour of Rhodes. A sandy beach lined with low rocks r.; at the l. a little bay, beyond which the fort, with its lighthouse, projects l. into the sea; a capstan on the beach in the foreground; masses of white cloud moving away to the l. Inscribed *Rhodes. March 1st*, 1844. *W. M.*
Water colours; imp., 13½ × 21⅛ in.
Reproduced in Solly's 'Life,' p. 256.

74. The Great Harbour, Rhodes. A narrow quay, backed by a lofty fortified wall, enclosing the harbour; at the innermost point of the harbour r. is a gateway in the wall, flanked by massive towers, and beyond it are shops and an arcade built against the wall, with groups of figures on the quay; behind the arcade is a tower; in the harbour l. several sailing boats. Inscribed *Rhodes. W. M.* 44.
Water colours; imp., 11¼ × 22 in.

75. The Pasha's Palace, Rhodes. Part of the harbour l., with beach in the foreground and the palace r.; a group of figures under the arches of a projecting entrance to the palace, from which a mole juts out l. into the water; feluccas are moored on either side of the mole and a small schooner anchored outside it; on the shore beyond is a fort with the famous tower called the French Tower or the Naillac Tower, destroyed by an earthquake in 1863.
Water colours; imp., $13\frac{1}{4} \times 21\frac{3}{8}$ in.

Nos. 5–75 were bequeathed by John Henderson, December, 1878.

MULREADY, William, R.A. (b. 1786, d. 1863). Painter; born at Ennis, co. Clare, but brought as a child to London, where he worked all his life; studied at the Royal Academy; painted landscapes and designed book illustrations, but from about 1809 painted chiefly domestic incidents, of the kind made popular by Wilkie; elected A.R.A. 1815, R.A. 1816.

1. The Travelling Druggist; Study for a Picture. The doorway of a cottage, overhung with creepers; within, an old woman with a small boy in her arms leans over the half-door listening to the druggist, who stands l., while a little girl stands opposite against the r. doorpost.
Pen-and-sepia, and sepia wash; roy., $4\frac{5}{8} \times 3\frac{5}{8}$ in.
The picture was exhibited in 1825.

2. The Pale Student; Study for a Picture. A youth in mediæval dress sitting l. by a tree stem, roused from contemplation by another youth who plucks him by the arm and shows him a rose in his lifted hand; in the sloping meadow behind are groups dancing and playing games.
'Up, pallid dreamer, look on me!
Mine are the joyous day and night.'
Pen-and-sepia, touched with white; roy., $4\frac{5}{8} \times 3\frac{3}{8}$ in.
Engraved on wood by H. Vizetelly.

3. Three on one mount, roy., viz.:—

(*a*) Lady Peveril and Bridgenorth. Bridgenorth hiding his head in his arms as Lady Peveril brings him his newborn child; a nurse in the background.
Pen-and-sepia, and coloured chalks; $2 \times 1\frac{3}{4}$ in.

(*b*) A Market Scene. A market place with groups of buyers and sellers; at the r. an unharnessed horse and cart uptilted. Dated 15 *Oct.*, 1826. *Sun. Sat.* 18.
Pen-and-sepia sketch; $2\frac{3}{4} \times 4\frac{3}{8}$ in.

(*c*) Haymakers. A hayfield; at the l. a girl with a rake, seen from behind; in the r. foreground two boys tussling, one on his back; beyond, the figure of a man only half indicated.
Pen-and-sepia; $4\frac{7}{8} \times 4$ in.

4. Study for the Portrait of John Sheepshanks, Esq. Portrait of Mr. Sheepshanks seated l. with a picture on his knee and a magnifying glass in his hand, and a number of portfolios resting against his chair; he looks up to question his housekeeper, who stands r. in front of a richly ornamented fireplace.
Sepia wash and pen; roy., $15\frac{1}{4} \times 13\frac{1}{2}$ in.

5. Study for the same Picture. In this study, which is little more than outline, the figures are in the same position, but Mr. Sheepshanks is leaning forward and has no picture on his knee.
Pencil and red chalk; $18\frac{3}{4} \times 13\frac{7}{8}$ in.
John Sheepshanks, b. 1787, was a Leeds merchant, remembered as a collector of modern British pictures, which he bequeathed to South Kensington Museum; he was a friend and constant patron of Mulready; d. 1863.

6. Porch of St. Margaret's, York. A Norman porch with elaborately carved arches. Signed and dated *W. Mulready*, 1803.
Indian ink, slightly tinted with water colours; roy., $12\frac{3}{8} \times 6\frac{1}{4}$ in.

7. Study of Rocks. Rocks on a hillside; with a small stream coming down into the foreground.
Black chalk on gray paper, heightened with white; roy., 10½ × 14⅜ in.

8. Interior of a Herd's House, Mounces, Northumberland, 1814. A room with fireplace at the back, window l. and raftered roof.
Black chalk on brown paper, heightened with white; roy., 10¾ × 15 in.

9. Study of Old Houses. The backs of a cluster of old houses l., with a wall in front and a street in shadow r.
Black chalk on gray paper, heightened with white; roy., 11¾ × 18¼ in.

10. Study of Roofs. Roofs and gable ends of old houses, with birds flying about them.
Black chalk on blue-gray paper, heightened with white; roy., 7⅛ × 16½ in.
Nos. 1–10 were purchased May, 1864, at the Mulready sale.

11. Portrait of John Varley. Head in profile turned l. eyes looking down.
Black chalk on gray paper; roy., 6½ × 5½ in.
Etched by Mrs. Dawson Turner. The etching is mounted opposite the drawing.
This portrait shows Varley as a young man, and was presumably made when Mulready was living with him near Oxford Street and helping to teach his pupils. Mulready married Varley's sister, 1803, but after about six years they separated finally. For Varley's biography see under his name.
Purchased July, 1878.

12. Cottages at Arreton, Isle of Wight. View up a little street, with buildings l. and thatched cottages at the end and trees beyond and at the r.; at the l. a man standing sketching. Inscribed *Cottages at Arreton, Isle Wight.*
Pencil; roy., 9¾ × 13⅞ in.

13. Study of a Picture. Interior of a room in which a young man in the costume of a Roundhead, with tall hat and cloak, sits r. looking at a young girl who dances l. to the music of a fiddle played by her mother standing near her.
Charcoal on brown paper, heightened with white; ant., 24½ × 37½ in.
Purchased May, 1888.

MUNN, J. (worked about 1816). Draughtsman; biography unknown.

1. Elevation of the Bishop of Ely's House, Dover Street. Signed and dated *J. Munn* 1816.
Indian-ink wash and pen; 14 × 9¼ in.
No. 103 in Portfolio X. of the Crace Collection of London Views, purchased November, 1880.

MUNN, Paul Sandby (b. 1773, d. 1845). Water-colour painter; born at Greenwich; son of a landscape painter, and godson of Paul Sandby; elected associate of the Old Water Colour Society 1806; exhibited at the Royal Academy and elsewhere 1798–1815; his later years were chiefly devoted to music; worked at Greenwich and in various parts of England.

1. Rock Fair, Hastings. A fair on a common at the back of a line of cottages on the sea-shore, beyond which appears the sea r. and the West Cliff l. crowned by the ruins of Hastings Castle; from the l. foreground a road leads towards the Cliff, with a number of tents and a flagstaff r. and merry-go-rounds, empty carts, and logs of timber near a brick kiln l.; the whole scene crowded with figures, among them a sprinkling of soldiers; on the road is an officer on horseback. Dated *Rock Fair Hastings* 1811.
Water colours; roy., 10 × 16 in.

2. Hastings from White Rock. View on the sea shore at low tide, with a tall rock l., looking E. to the West Cliff and castle, and the East Cliff beyond; an irregular line of cottages on the shore, and a brig and other smaller vessels drawn up on the beach at some distance; two men on the beach near the water. Inscribed *Hastings from White Rock.* 1811.
   Water colours; roy., 10 × 16 in.

3. At the Foot of the Lighthouse Steps, Hastings. A girl, with two pails of water slung from her shoulders, going down a paved path in the l. foreground from which the cliff side slopes up steeply r., with a cottage and garden half way up, in the shelter of a jutting mass of sandstone; in the distance l. a glimpse of the castle on its height. Unfinished; in a blank space r. a sketch in Indian ink of a girl with a dish in her hand. Inscribed *Hastings* 1811, *at the foot of the Lighthouse steps.*
   Water colours and Indian ink; roy., $11\frac{1}{4} \times 14\frac{5}{8}$ in.
   Nos. 1–3 were purchased March, 1868.

4. At Ambleside. A shallow stream coming into the foreground under a clump of trees and bushes at the side of a road which goes up to some cottages l.; at the r., part of a cottage, half hidden by bushes. Inscribed *Ambleside* 1809.
   Water colours on gray paper; roy., $11\frac{3}{4} \times 10\frac{3}{4}$ in.

5. Two on one mount, roy., viz.:—

   (*a*) Near Dolgelly. View looking up a desolate valley with a range of mountains l. ending in a distant pointed peak; in the foreground a man on a path, and a man and boy crossing a footbridge over a stream. Inscribed *Near Dolgelly, July* 19, 1802.
   Indian ink and indigo; $4\frac{3}{4} \times 9\frac{7}{8}$ in.

   (*b*) Helm Crag. View of Helm Crag from Grasmere; a farm in the foreground r. among trees, over which Dunmail Raise appears in the distance. Inscribed *Helme Crag, Grasmere.*
   Water colours and Indian ink; $6\frac{1}{2} \times 12\frac{3}{4}$ in.

6. Buttermere. View on the eastern shores of the lake, with Honister Crag in front at the l. and High Crag and High Stile beyond; a boat on the lake r. Inscribed *Buttermere. Aug.* 18. 1804.
   Indian ink and indigo over pencil; roy., $6\frac{1}{2} \times 13\frac{7}{8}$ in.

7. Rydal Mere. View from near the Ambleside Road, looking down on the lake, with Loughrigg l. and Silverhowe above the hollow of Grasmere beyond. Inscribed *Rydal Mere, Aug.* 26, 1804.
   Indian ink and indigo over pencil; roy., $6\frac{1}{2} \times 13\frac{7}{8}$ in.

8. Two on one mount, roy., viz.:—

   (*a*) Near Dolgelly. View looking up a valley to Cader Idris, the peak of which rises in front above a bank of cloud and mist. Inscribed *near Dolgelly.* 1802.
   Indian ink and indigo; $5 \times 9\frac{1}{4}$ in.

   (*b*) Near Machynylleth. A valley with Cader Idris beyond. Inscribed *Near Machynylleth, July* 17, 1802.
   Indigo and Indian ink; $4\frac{3}{4} \times 9\frac{3}{4}$ in.

9. Two on one mount, roy., viz.:—

   (*a*) Nant Francon Pass, N. Wales. View near the head of the pass, above Llynn Ogwen (concealed by the foreground), with the conical mass of Trifaen rising towards the r. Inscribed *Nant Fraanken, July* 30, 1802.
   Indian ink, indigo and sepia; $4\frac{7}{8} \times 9\frac{1}{4}$ in.

   (*b*) Nant Francon Pass. View looking up to the mountains above Llynn Idwal, hidden in a hollow beyond rising ground in front; above at the l., Trifaen. Inscribed *Nant Fraanken* 1802.
   Indian ink, indigo and sepia; $7\frac{5}{8} \times 11\frac{5}{8}$ in.

10. Richmond, Yorkshire. The rocky bank of the Swale looking towards the stone bridge, with trees r.; on the other bank of the river l. the steep streets of the town and the castle on its hill. Inscribed *Richmond, Yorkshire, July 14th* 1803.
Indian ink over pencil; roy., 8 × 12⅞ in.

11. Ouse Bridge, York. A near view of the bridge, which spans the river at the l., with chapel and houses built over its further end; a man in the foreground on the tow path, which goes under the nearest arch; a boat on the river lowering its mast to pass the bridge. Inscribed *Ouse Bridge—York*—1803, *West*, and *Ouse Bridge, July 6th*, 1803.
Indian ink over pencil; roy., 8⅛ × 12¾ in.
Compare the similar view by Girtin, Vol. II., p 229, No. 43.

12. St. Mary's Abbey, York. Part of the ruined Abbey; an arch with window above and clusters of columns flanking the wall; bushes and fragments of stone in the foreground. Inscribed *St. Mary's Abbey, York, July* 5, 1803.
Sepia and indigo over pencil; roy., 12⅜ × 8½ in.

13. Two on one mount, roy., viz.:—

(*a*) Kirkstall Abbey from the N.E. A near view of the ruin, tufted with wild foliage, looking towards the angle of the chancel and the north transept. Inscribed *Kirkstall Abbey*, 1803, *North.*
Indian ink over pencil; 7¾ × 11⅝ in.

(*b*) Kirkstall Abbey from the S.E. View of the Abbey and the Cloisters, among which grow trees and bushes. Inscribed *Kirkstall Abbey*, 1803.
Indian ink; 7⅞ × 11¼ in.

14. Rivaulx Abbey. A near view of the ruin from the N.E.; the transepts and the choir seen in perspective l. (the nave having entirely disappeared). Inscribed *Rivaux Abbey, July 9th*, 1803.
Indian ink and indigo over pencil; roy., 8¾ × 12¼ in.

15. Rivaulx Abbey. A near view of part of the choir. Inscribed *Rivaux Abbey Yorkshire, P. S. M.*
Indian ink over pencil; roy., 10⅝ × 9¼ in.

16. Gordale Scar. A waterfall pouring down from a chasm between towering cliffs. Inscribed *Gordale near Malham, July* 26, 1803.
Indian ink and indigo over pencil; roy., 12¾ × 8¾ in.

17. Kippax Park, Yorkshire. An old oak growing l. above a stream which comes down through the park from the r. into the foreground. Inscribed *Kippax Park, July 5th*, 1804.
Indian ink over pencil; roy., 12⅝ × 9⅞ in.

18. Two on one mount, roy., viz.:—

(*a*) Mouth of the Lahn. The Rhine with the Lahn flowing into it between a tower on the river bank r. and a village beneath a ruined castle on a height l.; beyond, a mountain rising out of mist. Inscribed *Mouth of the Lahn.*
Indian ink and indigo; 4⅛ × 6¼ in.

(*b*) Nonnenwerth and the Drachenfels. The wooded island of Nonnenwerth in the middle of the Rhine, with the 'castled crag' of Drachenfels r. and Rolandseck on its height l. Inscribed *Nonnenwerth, Drachenfels, Rolandseck, July*, 1835.
Indian ink and indigo; 5⅝ × 10⅞ in.

19. Two on one mount, roy., viz.:—

(*a*) Well at Thorpe. A well, with a windlass above, and a bucket on the edge of it. Inscribed *At Thorpe.*
Indian ink; 10¼ × 7 in.

(*b*) Hayricks. A field with a fence across a hollow r. and at the l. beyond the fence two ricks, one behind the other; part of a shed in the r. foreground.
Indian ink; 5¾ × 11⅛ in.

Nos. 4–19 were purchased December, 1889.

20. Walton Bridge. The bridge seen from the river bank, the centre of it hidden by the trees of an island in the stream, on which are two men washing skins from a wooden platform, having dammed up the water between the bank and island; a third man takes a basket towards them; on the further bank r. is a house among trees adjoining the end of the bridge; in the foreground l. is a pool with casks in it; further off, a girl by the river and an empty cart close under the bridge; a few pigs on the island. Signed and dated *P. S. Munn*, 1803.
Water colours; imp., $12\frac{3}{4} \times 22\frac{5}{8}$ in.
Purchased October, 1853.

MUNTZ or MÜNTZ, John Henry (worked about 1755–1775). Painter; of Swiss origin; served in the French army; brought to England from Jersey by Richard Bentley and introduced to Horace Walpole, who employed him as a painter and engraver; painted chiefly Italian landscapes; published (1760) a book on encaustic painting, and exhibited works in that material with the Society of Arts, 1762 and 1763.

1. Landscape with a Monument. Two men and a dog on the bank of a stream, partly seen in the foreground; at the r., beyond a group of trees and bushes, a pyramidal monument backed by a hill; at the l. open ground with four figures at the edge of a wood, and a castle among distant trees. Signed and dated on the margin *J. H. Muntz, July*, 1772.
Indian ink and water-colour tint; roy., $8\frac{3}{4} \times 11\frac{1}{4}$ in.
Purchased August, 1861.

2. Italian Landscape. Groups of shepherds and shepherdesses with their flocks on pastures bordering a lake or river, with scattered trees about its banks, and at the l. a ruined monument between two clumps of pines, close by the water; in the l. distance a town, backed by hills.
Indian ink and water-colour tint; roy., $11\frac{5}{8} \times 16\frac{1}{2}$ in.
Purchased July, 1878.

MURPHY, James Cavanagh (b. 1760, d. 1814). Architect and antiquary; born near Cork; studied in Dublin and practised there as an architect; in Portugal 1788–1790, making drawings of the Church of Batalha; worked in Spain 1802–1809, in England from 1809 till death; published works on Portugal and 'Arabian Antiquities of Spain.'

1. Design for Completion of the Mausoleum of King Manoel. A view from the E. of the octagonal Mausoleum, with the round towers at the angles (actually never carried beyond the lower part of the windows) completed as spires.
Indian ink with pen outline, tinted in water colours; imp., $18\frac{5}{8} \times 12\frac{1}{4}$ in.
An elevation of Murphy's design for this building was engraved by S. Porter for Murphy's 'Plans and Views of the Church of Batalha,' 1795. The *Capella Imperfeita*, of which this is a suggested completion, was begun by Mattheus Fernandes for Manoel the Fortunate, perhaps in imitation of Henry VII.'s Chapel at Westminster; but Fernandes dying in 1515, and leaving no working plans, the building remained unfinished.
Purchased May, 1885.

NANTAM, J. P. (worked in the 18th century?). Draughtsman; biography unknown.

1. Portrait of Elizabeth (or Joan), wife of Oliver Cromwell. Head in full face turned a little r., with headdress tied under the chin. Inscribed *Joan Cromwell. Copied from the original by J. P. Nantam.*
Pencil: $10\frac{3}{4} \times 7\frac{3}{4}$ in.
No. 217 in Vol. VI. of the interleaved and illustrated copy of Clarendon's Rebellion, bequeathed by the Duke of Gloucester, 1834.

NASH, Frederick (b. 1782, d. 1856). Water-colour painter; born in Lambeth; pupil of T. Malton, junior; architectural draughtsman to the Society of Antiquaries; member of the Old Water Colour Society; worked for some of Britton's and Ackermann's publications, and himself produced 'Antiquities of London,' 'Picturesque Views of Paris,' etc.; after 1834 worked at Brighton, painting Sussex views and scenes in Normandy and on the Rhine, but remains best known by his earlier architectural drawings.

1. Interior of Westminster Hall. View looking south down the length of the empty hall, rays of sunshine slanting in through the windows at the l.
   Water colours: roy., 13½ × 10¼ in.
   Purchased June, 1856.

2. La Fontaine des Innocents, Paris. View of the fountain (built by Pierre L scot and Jean Goujon) with the tall houses of the square behind it, and the foreground filled with groups of figures.
   Pencil; roy., 9⅜ × 8¾ in.
   A different view of the fountain was engraved by H. Hobson in Nash's 'Picturesque Views of Paris,' 1820.
   Purchased June, 1879.

3. Principal Front of Drury Lane Theatre. View of the front in perspective looking W. down Russell Street. Signed *F. N.*
   Water colours; (without the margin) 13¾ × 7⅞ in.
   In Vol. IX. (No. 75) of the Burney Collection of Theatrical Portraits.

4. Spode's Manufactory, once a Theatre where Garrick performed.
   Water colours; (without the margin) 7 × 9½ in.
   In Vol. IX. (No. 96) of the Burney Collection of Theatrical Portraits.

5. Easty's Hotel, Southampton Street, Covent Garden.
   Water colours and pen; 9⅝ × 6¾ in.
   No. 89 in an album of Garrick Topography.

6. View of the House in Adelphi Terrace in which Garrick resided.
   Water colour and pen; 9⅝ × 6¾ in.
   No. 90 in an album of Garrick Topography.

7. Adelphi Terrace from the River. Signed *Nash.*
   Water colours; 7⅞ × 10¼ in.
   No. 91 in an album of Garrick Topography.
   Nos. 3–7 were purchased with the Burney Collection, 1817.

NASH, Joseph (b. 1809, d. 1878). Water-colour painter and lithographer; born at Great Marlow; pupil of the elder Pugin; elected associate of the Water Colour Society 1834, member 1842; exhibited illustrations to history and romance, and picturesque architectural pieces; best known by his lithographed 'Mansions of England in the Olden Time' (four series, 1839–1849), and other publications.

1. South Front of the Manor House, East Barsham, Norfolk. View looking down a road to the house, partly hidden by trees, with a bare hill behind; in the foreground men with a team of horses, hauling timber.
   Sepia and white, with a slight water-colour tint; roy., 6½ × 8⅞ in.
   Lithographed by the artist in 'Views Illustrative of Pugin's Examples of Gothic Architecture,' 1830.
   Purchased October, 1877.

2. In the Cathedral, Bruges. The entrance to a side chapel, in which a woman kneels before the altar; before the steps of the entrance a peasant kneels and prays with hands outstretched; at the r., part of a black and white marble altar with a painted altarpiece, and a woman and child seated on the steps in the foreground.
   Water colours and body colours; roy., $14\frac{1}{2} \times 10\frac{1}{8}$ in.
   Purchased May, 1885.

3. Ockwells, near Maidenhead, Berkshire. Part of the interior of a high wainscotted room, with stained glass windows above the panels r., and a tall window in a bay; three men in 17th century costume, one standing and drinking, the others seated. Signed and dated *Joseph Nash*, 1839.
   Water colours and body colours; roy., $14\frac{3}{8} \times 10$ in.
   Lithographed by the artist (with additions) in 'Mansions of England,' pl. v.

4. Chapel at Ightham Mote. View of the interior looking from the chancel; a lady in the costume of the 16th century kneeling on the chancel steps, attended by her page. Signed and dated *Joseph Nash*, 1839.
   Water colours and body colours; roy., $11\frac{3}{8} \times 16\frac{1}{8}$ in.
   Lithographed by the artist (with different figures) in 'Mansions of England,' pl. xxxii.

5. Chimney-piece in the Drawing-room, Speke Hall, Lancashire. A great carved chimney-piece, with fire burning; at the r. a bay with stained windows. Inscribed *Drawing-room, Speke, Lancashire.* Signed *Jos. Nash.*
   Water colours and body colours; imp., $13 \times 18\frac{5}{8}$ in.
   Lithographed by the artist (with figures added) in 'Mansions of England,' pl. xcvi.
   Nos. 3–5 were bequeathed by Henry Vaughan, Esq., August, 1900.

NASMYTH, Alexander (b. 1758, d. 1840). Painter; born in Edinburgh; pupil and assistant of Allan Ramsay in London; from 1778 in Edinburgh, painting portraits and family groups; worked in Italy 1782–84; in later life painted only landscapes; known also for his constructive skill as an architectural designer.

1. Dalswinton, Nithsdale. View looking across a park and lake to the house, built on a closely-wooded knoll; beyond, the valley of the Nith and a distant view of Dumfries, with ranges of hills behind.
   Pen-and-ink and water colours; roy., $4\frac{1}{8} \times 6\frac{1}{4}$ in.
   Engraved by J. Walker, and published by him July 1, 1796, in the 'Copperplate Magazine,' Vol. III., pl. 108.
   Dalswinton was the seat of Patrick Miller, well known as the projector of steam navigation, and it was on the lake here shown that he made his famous experiment with a boat worked by steam, 14th Oct., 1788. Nasmyth was an intimate friend of Miller's and made drawings of his inventions for Miller's publications.
   Purchased October, 1877.

2. Classical Landscape. The top of a hill sloping down l., with a group of figures near the foreground listening to a man playing a lyre, and a grove of trees behind r.; in the l. distance a line of hills.
   Pen-and-ink, with Indian-ink and water-colour tint; roy., $6\frac{1}{2} \times 9\frac{1}{8}$ in.

3. View in North Wales. A grassy hill sloping down r. with a stream at its foot flowing into a lake in the foreground; wooded plain and dark cloud in the r. distance.
   Water colours; roy., $5\frac{3}{8} \times 8\frac{1}{2}$ in.

4. A Forest Pool. A pool surrounded by oaks, with hills faintly seen beyond.
   Pen-and-ink and Indian-ink wash over red and black chalk; roy., $7\frac{1}{4} \times 11\frac{1}{4}$ in.
   Nos. 2–4 were purchased August, 1822.

NASMYTH, Patrick (b. 1787, d. 1831). Landscape painter; born in Edinburgh, eldest son and pupil of Alexander Nasmyth; from 1808 worked in London; foundation member (1824) of the Society of British Artists; painted chiefly scenes in the neighbourhood of London.

1. Between Bridgenorth and Much Wenlock. View over a densely wooded valley between cultivated uplands; in the r. distance a hill, probably the Wrekin. Inscribed *Between Bridgenorth and Much Wenlock Aug^t 28*. Signed and dated *Pat. Nasmyth* 1828.
   Water colours on drab paper; roy., $9\frac{1}{8} \times 13\frac{3}{8}$ in.
   Purchased December, 1861.

2. Turnpike House, near Cowes, Isle of Wight. A round house with a conical thatched roof, and a vine trained over the wall, standing l. on a heath, with sandy road in the foreground. Signed *Pat^k Nasmyth*, and inscribed *Turnpike House n^r Cowes Isle of Wight.*
   Water colours; roy., $7\frac{1}{4} \times 10\frac{1}{4}$ in.
   Purchased July, 1878.

3. The Common. A road over an open heathy common, with a few scattered cottages on its further skirts; woods and distant hills beyond; a grey sky.
   Black chalk and water colours on gray paper; roy., $9\frac{5}{8} \times 12\frac{5}{8}$ in.
   Purchased 1902.

4. Album containing landscape studies chiefly in the neighbourhood of London or in Scotland. All in pencil or black chalk.

   (1) Study of Beech Trees. Signed *Pat^k. Nasmyth*, and inscribed *Wansted Forest.*

   (2) (*a*) Willow and Pond on a Heath. Signed *Pat^k. Nasmyth*, and inscribed *Near Wimbledon, Surrey.*

   (*b*) A Cottage. Signed *Pat^k Nasmyth*, and inscribed *Cottage near Wandsworth.*

   (3) (*a*) Stream and Wooded Hills. Signed *Pat^k. Nasmyth*, and inscribed *near Dunkeld, Scotland.*

   (*b*) A Farm on the Shores of a Bay. Signed *P. N.*

   (4) (*a*) A Country House, from the Garden. Signed *Pat^k. Nasmyth*, and inscribed *Marshalls, late the seat of Rowland Stevenson, Esq.*

   (*b*) Landscape seen through a screen of Thorn Trees. Signed *P. N.*

   (5) (*a*) A Gate in a Park.

   (*b*) Clackmannan Tower, from a Park. Signed *Pat^k. Nasmyth*, and inscribed *Clackmenan Tower, near Alloa, Scotland.*

   (6) (*a*) A Path over a Common, Copethorn, Surrey. Signed *Pat^k. Nasmyth*, and inscribed *Copethorn, Surrey.*

   (*b*) The Brow of a Steep Hill, with a Tower upon it.

   (7) (*a*) Study of Ash Trees. Signed *Pat^k. Nasmyth*, and inscribed *near Edinbro'.*

   (*b*) Oaks in Windsor Forest. Signed *Pat^k. Nasmyth*, and inscribed *Windsor Forest.*

   (8) (*a*) Inn at Tunbridge Wells, with donkey-men. Signed *Pat^k Nasmyth*, and inscribed *At Tunbridge Wells, Kent.*

   (*b*) Cottage Yard at Battersea. Signed *Pat^k. Nasmyth*, and inscribed *Battersea Fields.*

   (9) (*a*) A Road through a Village.

   (*b*) Study of Trees.

(10) (*a*) Geese in a Field near a Cottage. Signed *P. N.*

(*b*) Wayside Flowers and Weeds. Signed *Pat^k. Nasmyth*, and inscribed *Study for Foreground, Scotland.*

(11) (*a*) Cottages and Trees at Sonning. Signed *Pat^k. Nasmyth*, and inscribed *At Sunning, near Reading.*

(*b*) Marshalls. Slight sketch for No. (4) (*a*).

(12) Ivy Cottage, near Southampton. Signed *Pat^k. Nasmyth*, and inscribed *Ivy Cottage, n^r. Southampton.*

(13) Near St. Albans. Meadows and stream. Signed *Pat^k. Nasmyth*, and inscribed *View n^r. St. Albans.*

(14) Cottage at Gravesend. Signed *Pat^k. Nasmyth*, and inscribed *View a Gravesent, Kent.*

(15) Trees by a Road.

(16) Near Godstone. Signed *Pat^k. Nasmyth*, and inscribed *Heath nea Godstone, Surrey.*

(17) Cottage near Cowes. Signed *Pat^k Nasmyth*, and inscribed *Cottage near Cowes, Isle of Wight.*

(18) Gate of Wanstead House. Signed *Pat^k. Nasmyth*, and inscribed *Gate of the late Wanstead House, Essex.*

(19) Trees in the New Forest. Signed *Pat^k. Nasmyth*, and inscribed *New Forest in Hampshire.*

(20) Trees at Wanstead. Signed *Pat^k. Nasmyth*, and inscribed *Wanstead.*

(21) Wanstead Forest. Signed *Pat^k. Nasmyth*, and inscribed *Wansted Forrest.*

(22) West Hoadley, Sussex. View over wooded country to the Downs beyond. Signed *Pat^k. Nasmyth*, and inscribed *West Hoadley, Sussex.*

Purchased October, 1901.

NATTES, John Claude (b. about 1765, d. 1822). Water-colour painter; pupil of Hugh Deane, an Irish landscape painter; well known as a topographical draughtsman; travelled all over Great Britain, and worked also in France; original member of the old Water Colour Society 1804, but expelled 1807; published 'Hibernia Depicta,' 'Scotia Depicta,' etc.

[1–4] Drawings in the Crace Collection of London Views, purchased November, 1880.

1. The Old Powder Magazine in Hyde Park. Dated and signed 1802, *J. C. Nattes.*
Pen and Indian ink; $12\frac{1}{8} \times 16\frac{1}{2}$ in.
No. 39 in Portfolio IX.

2. Old Cavalry Barracks, North Front, near Kensington Palace. Signed and dated *C. Nattes*, 1804.
Pen and sepia; $11 \times 16\frac{3}{8}$ in.
No. 8 in Portfolio X.

3. View on Bankside, near Blackfriars Bridge.
Indian-ink wash and pen; $6\frac{3}{4} \times 11\frac{3}{8}$ in.
No. 185 in Portfolio XXXIV.

4. West View of Christchurch, with the Old Buildings in Front.
Indian-ink wash and pen; $6\frac{3}{4} \times 11\frac{3}{8}$ in.
No. 3 in Portfolio XXXV.

5. Sketch-book containing chiefly sketches of views in London and neighbourhood.

(1) *Ob.* Landscape with castle on rocks above a torrent.
Pen-and-ink.

Rev. Three Sketches of a Chelsea Pensioner, with his head in a sort of box. Inscribed *This soldier now at Chelsea College having caught the fever at Walcheren, it had such an effect upon his nerves that he cannot now keep his head steady; to enable him to do so the above machine was invented. Drawn from nature, June 25th,* 1810.
Pencil and Indian ink.

(2) An Old Tree. Inscribed *Kensington Gardens, May 29th,* 1810.
Pen-and-ink.

(3) An Old Tree. Inscribed *Kensington Gardens near the Great Walk, May 29th,* 1810.
Pen-and-ink and sepia wash.

(4) A Broken Tree. Inscribed *Tree broken June 2nd,* 1809, *and Drawn May 29th,* 1810, *Kensington Gardens.*
Pen-and-ink.

(5) Bird Cage Walk, St. James's Park. Inscribed *Bird Cage Walk, May 31st,* 1810, *from the window of Capel Cure's, Esqre., George St., Westminster.*
Pen-and-ink and Indian-ink wash.

(6) 'The Cottage, Hyde Park.' Dated *June 1st,* 1810.
Pen-and-ink.

(7) 'Entrance to Mr. Ludlam's House, North End.' Dated *June 16th,* 1810.
Pen-and-ink.
This is the house formerly belonging to Samuel Richardson and since to Sir Edward Burne-Jones.

(8) 'Back of Scarsdale House, Kensington.' Dated *Tu. 2nd,* 1810.
Pen-and-ink and Indian-ink wash.

(9) 'Garden Front of Grosvenor House.' Dated *June,* 1810.
Pen-and-ink.

(10) Italian Villa near the Sea. Inscribed *From a model, June 4th,* 1810.
Black chalk, Indian-ink wash and pen.

(11) Two Old Trees. Inscribed *Hyde Park, June 7th,* 1810.
Pen-and-ink.

(12) A Broken Tree. Inscribed *Hyde Park, June 7th,* 1810.
Pen-and-ink.

(13) An Old Tree. Inscribed *Hyde Park, near the Cottage, June 7th,* 1810.
Pen-and-ink.

(14) A Cottage by a Gate into a Road. Inscribed *Upper Clapton June 7th,* 1810.
Pen-and-ink.

(15) Trees in Hyde Park. Inscribed *Hyde Park, June 7th,* 1810.
Pen-and-ink.

(16) 'Hyde Park Cottage.'
Pencil.

(17) 'Mr. Ludlam's House, North End.' From the garden. Dated *June* 1810.
Pen-and-ink and Indian-ink wash.
See note on No. (7) above.

(18) An Old Tree. Inscribed *Hyde Park, June,* 1810.
Pen-and-ink.

(19) Studies of Trees. Inscribed *Hyde Park, June*, 1810.
Pen-and-ink.

(20) Studies of Trees. Inscribed *Hyde Park, June*, 1810.
Pen-and-ink.

(21) 'Grosvenor House.'
Pen-and-ink.

(22) 'Cottage, Hyde Park.'
Pen-and-ink.

(23) 'White Stiles and Road Leading to the College' (at Chelsea?). Dated *June* 12*th*, 1810.
Pen-and-ink.

(24) 'Stone Mason's Yard, Chelsea Bridge.' Dated *June* 15*th*, 1810.
Pen-and-ink.

(25) A Park Scene. Inscribed *Composition.*
Pen-and-ink.

(26) 'Stone Mason's Yard, Kensington Church, etc.' Dated *June* 19*th*, 1810.
Indian-ink wash and pen.

(27) 'The Back of the old Rose and Crown Inn, Stoke Newington.'
Indian-ink wash and pen.

(28) 'Interior of Barn, Stoke Newington.'
Indian-ink wash and pen.

(29) 'Farm Yard, Stoke Newington.'
Pen-and-ink.

(30) 'Canonbury Lodge.' With a party in a chaise about to start.
Indian-ink wash and pen.

(31) Small Bridge over the Serpentine. Inscribed *Hyde Park.*
Indian-ink wash and pen.

(32) 'North End Green.' Dated *July*, 1810.
Indian-ink wash and pen.

(33) Artillery Men with a Gun, Crossing a Bridge. Inscribed *Hyde Park.*
Pen-and-ink.

(34) Bridge in course of erection over the Serpentine. Inscribed *Hyde Park.*
Indian-ink wash and pen.

(35) 'From Grosvenor House Window.' Dated *July*, 1810.
Pen-and-ink and pencil.

(36) 'Farm Yard, Stoke Newington.'
Pen-and-ink and pencil.

(37) Remains of the Bishop's Palace, Stoke Newington, with boys playing cricket.
Pen-and-ink.

(38) 'Wharf and Part of Blackfriars Bridge from Earl Street.' Signed *J. C. Nattes*, and dated *July*, 1810.
Pen-and-ink.

(39) Part of a Building. Unfinished.
Pencil and pen-and-ink.

(40) 'From Admiral Nugent's House, No. 14, Wigmore Street.' Dated *July* 5*th*, 1810.
Pen-and-ink and Indian-ink wash.

(41) *Ob.* 'Canonbury Lane.' Showing Canonbury Tower. (See note to Archer's drawing, Vol. I., p. 58.)
Pen-and-ink and Indian-ink wash.

Rev. View of a Street from under an Archway.
Pen-and-ink and pencil.

(42) 'The Revd. Mr. Forster's at Hanwell. Dated *July 7th*, 1810.
Pen-and-ink and Indian-ink wash.

(43) 'Carpenter's Yard at Hanwell.' Dated *July 7th*, 1810.
Pen-and-ink and Indian-ink wash.

(44) 'Mount Pleasant near Twyford, with Harrow at a Distance.' Dated *July 7th*, 1810.
Pen-and-ink.

(45) 'House at Twyford, the Seat of — Willan, Esq.' Dated *July 7th*, 1810.
Pen-and-ink.

(46) 'Castle Bear Lane with part of the Duke of Kent's House, Lodge, etc.' Dated *July 7th*, 1810.
Pen-and-ink.

(47) 'Admiral Nugent's House, Wigmore Street.' From the garden.
Pen-and-ink and Indian-ink wash.

(48) 'On the New River near Stoke Newington.' A disused mill, with boys playing see-saw in the foreground.
Pen-and-ink and Indian-ink wash.

(49) View on the New River (?) with a Church in the Distance.
Pen-and-ink.

(50) Canonbury Hall.
Pen-and-ink and Indian-ink wash.

(51) 'Mr. Elliker's, No. 38 Upper Brook Street.' From the garden.
Pen-and-ink, with Indian-ink and slight water-colour tint.

(52) Burning Buildings and Firemen. Inscribed *Part of the Remaines of Huntingdon's Chapell and 7 Houses in Riding House Lane and Little Titchfield Street which were burnt July 4th*, 1810, *Drawn July 16th.*
Pen-and-ink and Indian-ink wash.

(53) Bridge over the New River. Inscribed *Near Stoke Newington.*
Pen-and-ink.

(54) 'Scarsdale House, Kensington.' Unfinished.
Pencil.

(55) 'Highbury Barn and Tavern, Islington.'
Pen-and-ink and Indian-ink wash.

(56) *Ob.* A Composition. Ruin on a hill in a landscape.
Pen and pencil and Indian-ink wash.

Rev. Lighthouse and Shipping at a Mediterranean Port.
Pen-and-ink.

Purchased October, 1898.

NEALE, John Preston (b. 1780, d. 1847). Architectural draughtsman; first known by his drawings of insects; afterwards by his tinted architectural subjects; exhibited at the Royal Academy and elsewhere 1797–1844; published a history of Westminster Abbey 1823, and a great series of Views of Country Seats 1818–1829; worked in London.

1. Fairlawn, Kent. View of a house at a little distance, with lawns in front of it shelving r. into a wooded hollow, and backed by wooded hills; two ladies and a child in the foreground and other figures nearer the house.
Sepia; roy., $3\frac{5}{8} \times 5\frac{3}{4}$ in.
A different view from that engraved (1821) by T. Matthews in Vol. II. of Neale's 'Views of the Seats of Noblemen and Gentlemen, etc.'
Purchased June, 1889.

[2–4] Drawings in the Crace Collection of London Views, purchased November, 1880.

2. The Entrance to the London Docks, 1815.
Water colours; $5\frac{1}{2} \times 8$ in.
No. 89 in Portfolio VIII.

3. The Mansion House, 1828.
Sepia; $2\frac{5}{8} \times 4$ in.
No. 114 in Portfolio XXI.

4. Ely Chapel, Ely Place, East Front. Signed and dated *J. P. Neale*, 1815.
Water colours; $8\frac{1}{4} \times 5\frac{1}{2}$ in.
No. 105 in Portfolio XXVII.

NESFIELD, William Andrews (b. 1793, d. 1881). Painter and etcher; educated at Winchester and Cambridge; entered the army and served in the Peninsular War and in Canada; retired in 1816 and devoted himself to art; member of the Water Colour Society 1823–1852; well known for his drawings of waterfalls; in later life relinquished painting for landscape-gardening, and designed the grounds at Arundel and other country seats.

1. Waterfall near Ludlow. A stream pouring down into a rocky pool from a valley above; branches of a tree r.
Water colours and body colours; imp., $19 \times 12\frac{3}{4}$ in.
Purchased February, 1877.

NEWTON, Gilbert Stuart, R.A. (b. 1794, d. 1835). Painter; born at Halifax, Nova Scotia; pupil of his uncle, Gilbert Stuart; visited Europe and worked in Florence; came to London from Paris, 1817, with C. R. Leslie, and studied at the Royal Academy; exhibited portraits at first, but from 1823 painted chiefly the illustrations to literature, by which he is best remembered; elected A.R.A. 1829, R.A. 1832; died insane.

1. Study of a Young Lady Carrying a Baby. Three-quarter length study of a young lady seen in profile, turned l., with a baby in her arms. Signed and dated in pencil *G. Stuart Newton*, 1823, and inscribed in ink *Given to my friend J. T. Smith, Esq.*
Red and black chalk; roy., $9\frac{1}{2} \times 6\frac{1}{2}$ in.

2. *Ob.* Study of a Girl. Head and shoulders of a girl, wearing a cap, in profile looking l.
Red, black and white chalk on warm gray paper; roy., 7×8 in.

Rev. A Girl Asleep. A girl lying on a couch with face turned away; heavy curtain above, and a book on a small table in front.
Red, black and white chalk.
Both purchased June, 1886.

NEWTON, Richard (b. 1777, d. 1798). Caricaturist and miniature painter; became known when quite young for his caricatures, and painted also miniatures, but died before his talent could mature; worked in London.

1. A Prisoner of the Reign of Terror. A man in a wig, blue coat and purple waistcoat, sitting in a chair by a table, his head resting on his hand and looking tearfully to a small barred window in the wall of his cell; behind him stands a pitcher under the door, through an opening in which looks a ferocious-looking gaoler. Signed *R. Newton.*
   Indian ink and water-colour tint; roy., $9\frac{3}{4} \times 11\frac{1}{4}$ in.
   This drawing has been called 'La Bédoyère in Prison,' but Newton's date puts this out of the question, as that general of Napoleon's was not born till 1786 and was not imprisoned till 1815. It more probably represents La Fayette.
   Purchased August, 1871.

NEWTON, William (b. 1735, d. 1790). Architect; son of a London cabinet maker; pupil of William Jones; designed many houses in London and the neighbourhood; decorated Greenwich Chapel; published the first English translation of Vitruvius; exhibited at the Royal Academy and elsewhere 1760–84.

1. Portrait of the Artist. A youthful head and shoulders, in three-quarter face looking full, brown hair tied behind.
   Indian ink, with slight water-colour tint; oval; roy., $8\frac{1}{2} \times 6\frac{3}{4}$ in.

2. Design for the Exchange, Dublin. Front elevation of the building, with portico in the centre and dome above and behind. Inscribed *Design for the Exchange*, and signed *W. Newton, Archt.*
   Indian ink and water-colour tint, with pen outlines; roy., $12\frac{5}{8} \times 18\frac{1}{8}$ in.

3. Section of the Altar End of a Church. Section of a church, showing galleries at the sides; a picture of the Resurrection under a canopy at the east end. Inscribed *Section of the Altar end.*
   Indian ink, with pen outlines; roy., $10\frac{1}{2} \times 14$ in.
   All purchased March, 1887.

NEWTON, Sir William John (b. 1785, d. 1869). Miniature painter; son of James Newton, the engraver, and nephew of the preceding William Newton; began as an engraver, but soon turned to miniature painting and gained great vogue; miniature painter to William IV., and from 1837–1858 to Queen Victoria; worked in London; exhibited at the Royal Academy 1808–1863.

1. Portrait of the Artist. Drawn in youth, head and bust turned l., the face in three-quarters turned l. and looking full.
   Black and white chalk on blue paper; roy., $13\frac{1}{4} \times 10\frac{1}{8}$ in.

2. Queen Victoria in her Coronation Robes. Whole-length figure of the Queen in robes of cloth of gold, crowned and seated on a throne, leaning forward with right hand extended. Inscribed *Sketch which I took at St. James' Palace for the Coronation picture.*
   Water colours and body colours; roy., $14\frac{1}{2} \times 10\frac{7}{8}$ in.

3. Portrait of Joanna Baillie. Bust turned to front and l., the face in three-quarters turned l. but looking full; a turban over the gray hair; green curtain behind. Inscribed *Mrs. Johanna Baillie*, and signed *W. J. N.*
   Pencil and light water-colour wash; roy., $9\frac{3}{8} \times 7\frac{7}{8}$ in.
   Engraved by H. Robinson as frontispiece to Miss Baillie's Dramatic and Poetical works, 1851. Joanna Baillie, b 1762 at Bothwell, Lanarkshire, became widely known by her 'Plays on the Passions,' of which two series were published, 1798 and 1802; one of these, 'De Montfort,' was produced with some success by Kemble and Mrs. Siddons; published poems and a number of other dramas, greatly admired by Scott and others; lived from 1784 in London, and from 1806 with her sister at Hampstead; died unmarried 1851.

4. Portrait of Ann Davis. Head of a young lady in three-quarter face turned l. and looking l.; the hair in ringlets, tied with a ribbon. Inscribed *Ann Davis*, and signed *W. J. N.*
Black and red chalk; roy., 8 × 6 in.

5. Portrait of a Lady. Half length of a lady of middle age, wearing a frilled cap tied under the chin, seated facing to front, the face in three-quarters turned r., and looking r.; a jewelled pendant hangs at her neck.
Pencil and water colours; roy., 8 × 6 in.

6. Portrait of a Lady. Half length of a young lady, seated, turned to front and l., the face in three-quarters, turned l., eyes looking full, a long veil hanging over the shoulders but lifted from the face. Signed and dated *W. J. N.*, 1827.
Pencil and water colours; roy., 8⅞ × 7⅛ in.

7. A Lady Playing a Harp. Three-quarter length standing and playing on a harp while she turns away her head to the l.; she is dressed in a low and simple dress, and has a fillet round her hair. Signed *W. J. N.*
Pencil, red chalk and black; roy., 9 × 7 in.
All purchased March, 1887.

NIBBS, Richard Henry (worked about 1841–1889). Painter; chiefly of marine subjects; worked in London; exhibited a large number of pictures, chiefly at Suffolk Street and at the Royal Academy.

1. Fishing Boats. A lugger newly arrived in harbour, the pier of which appears r., with a small boat on either side, and fishermen busy unloading her; a haze over the still sea, and a sail in the distance l. Signed *R. H. Nibbs.*
Water colours; imp., 13½ × 20⅛ in.
Purchased July, 1878.

NICHOLL, Andrew, R.H.A. (b. 1804, d. 1886). Landscape painter; worked chiefly at Belfast, his native place. Member of the Royal Hibernian Academy; exhibited at various galleries in London, 1832–1867; painted in Ceylon for Sir J. E. Tennant.

1. Giants' Causeway, Ireland. View looking E. along the coast, with the sea l.; masses of columnar basalt, enclosing salt pools and filling the foreground, and rising higher in the middle distance; beyond, a precipitous headland.
Water colours; roy., 9¾ × 16⅜ in.
Presented by Miss Nicholl, October, 1886.

2. Temple in Ceylon. A temple among palm trees. Inscribed *Hindoo Temple, Marandaha, near Colombo, Ceylon, Feby.* 15, 1849.
Pencil on drab paper, heightened with white; rounded at the corners; roy., 10 × 14⅛ in.

3. Entrance to the same Temple. A lofty square-topped archway in a wall flanked by highly ornamented towers, and showing the temple beyond in an enclosure; a palm tree in front of the gateway, and two within it. Inscribed [Entran]*ce to the Hindoo Temple, Marandaha, near Colombo.*
Pencil on drab paper, heightened with white, rounded at the corners; roy., 9⅞ × 14¼ in.
Nos. 2 and 3 were purchased August, 1889.

4. Rathlin Island, Doon Point. A headland of columnar basalt jutting from the l. into the sea, which breaks in rolling waves on the sandy beach in the foreground; cormorants and gulls skimming over the spray; the masts and bows of a wreck off a point, and rain darkening the distant sea; a gleam from the cloudy sky touches the basalt cliffs. Signed *A. Nicholl, R.H.A.*, and inscribed *Painted* 1878.
Water colours; ant., 19⅞ × 28⅜ in.
Presented by Miss Nicholl, September, 1886.

NICHOLL, William (worked in the latter half of the 19th century). Landscape painter ; brother of Andrew Nicholl.

1. Loch Ard. The shores of the lake, with a line of hills opposite, and a grove of trees by the water r. ; beyond the line of hills, a bare conical mountain. Signed *Wm. Nicholl.*
   Water colours ; roy., $8\frac{3}{8} \times 12\frac{3}{4}$ in.

2. A Woodland Path. A path through a hollow among undulating slopes, some grassy, others thickly grown with brushwood and trees.
   Water colours ; roy., $8\frac{1}{2} \times 13\frac{5}{8}$ in.

3. *Ob.* A Pool in the Woods. Reeds and stones on the margin of a pool, with dense thicket beyond. Signed *W. Nicholl.*
   Water colours ; roy., 9 × 13 in.

   Rev. Study of Two Pine Trees.
   Water colours.

4. Pool and Weir. A pool, fringed with bushes, with a bridge and weir at the further end and densely wooded hills beyond.
   Water colours ; $8\frac{1}{4} \times 12\frac{1}{8}$ in.

5. *Ob.* The Cottage on the Hill. A cottage r. on the top of a rough knoll, partly shaded by a dark clump of trees ; at the l. a valley with a little stream and a path crossing it by a footbridge into the foreground. Signed *Wm. Nicholl.*
   Water colours ; roy., $8\frac{3}{4} \times 13\frac{7}{8}$ in.

   Rev. Sunset Over the Sea. An arm of the sea with the sun setting over a distant purple coast ; groups of figures on the beach in the foreground ; a few sails in the distance.
   Water colours.

6. *Ob.* The Fallen Tree. A pool with bulrushes in the centre and a clump of trees on the further side ; a tree on the bank r. has fallen and lies across the pool. Signed *Wm. Nicholl.*
   Water colours ; roy., $8\frac{3}{4} \times 13\frac{3}{4}$ in.

   Rev. Study of Trees. A group of trees, with water and mountain beyond, in evening light. Inscribed with a memorandum as to the colours to be used.
   Water colours.
   All presented by Sidney Colvin, Esq., June, 1886.

NICHOLSON, Francis (b. 1753, d. 1844). Water-colour painter and lithographer ; born at Pickering, Yorkshire ; pupil of Metz in London, but worked chiefly in Yorkshire till 1800, painting portraits at first, then water-colour landscapes ; from 1800 in London ; original member of the Water Colour Society ; president of the Society of Painters in Oil and Water Colours 1812–13 ; noted for technical developments in the practice of water colours, chiefly the device of stopping out the lights ; published (1820) a book on landscape painting which went through several editions, and many sets of lithographs.

1. Bristol High Cross. A lofty spire-shaped cross with effigies of English kings under decorated canopies, standing l. in a garden : pencilled indications of trees r., inscribed *Beech & Acacia.*
   Water colours, with pen outlines ; roy., $14\frac{1}{4} \times 8\frac{1}{4}$ in.
   Accompanying this sketch on a separate mount is a note in the artist's handwriting recording the history of the cross. According to this account it was erected in 1373 in Bristol, near the Tolsey ; taken down, enlarged and raised higher 1633, removed to College Green 1733, again taken down 1762 and afterwards given to Mr. Henry Hoare of Stourton, who placed it in his garden.
   Purchased October, 1872.

2. Mountains on the Coast. Heathery slopes overlooking a bay (Solway Firth?) and a range of crowding hills beyond; at the r., over the open sea, the afterglow of sunset; a few sails on the water, and two men sitting on a high boulder l. in the foreground.
   Water colours; imp., $15\frac{5}{8} \times 17$ in.
   Purchased August, 1853.

3. Dropping Well at Knaresborough, Yorkshire. Overhanging masses of mossy rock, rising r. above a path bordering the river Nidd, on the other side of which appears the town of Knaresborough with its castle and its bridge: from the rocks the water drops in numberless fine threads to a stream below. In the foreground are two men leaning against a fence: further off, on a bench by a stone stair beneath trees, two men and a lady sit watching the dropping well.
   Water colours and pen; imp., $11\frac{3}{4} \times 16\frac{3}{8}$ in.
   Engraved with modifications (probably from another version of the drawing) by J. Walker, and published by him in the 'Copper-plate Magazine,' March, 1798.
   Purchased May, 1876.

4. Hackfall, near Ripon. A road at the top of a hill, going down r. among woods; on the road three men, two of them talking together and one of them looking out over a vast prospect of green country, bounded by low hills l., with a swift stream winding through the midst of it, between well-wooded banks.
   Water colours; atl., $16\frac{1}{4} \times 22\frac{5}{8}$ in.

5. Stone-Byers Fall on the Clyde. View of the falls from the rocky pool below, fringed with overhanging bushes; two men in Highland costume, one sitting, the other standing on a rock in the foreground.
   Water colours; atl., $16\frac{3}{4} \times 22\frac{5}{8}$ in.
   Nos. 4 and 5 were purchased December, 1871.

6. A Waterfall in Scotland. View of a torrent which comes down a valley and falls over rocks into a wide basin below, eddying out into the foreground r.; on a rock jutting l. into the basin is a fisherman in a plaid; above the fall, on a wooded high bank r., a water-mill.
   Water colours; atl., $17\frac{7}{8} \times 23\frac{1}{2}$ in.
   Purchased August, 1875.

7. St. Paul's, from Somerset House. View on the Thames, looking to St. Paul's, with Somerset House unfinished in the l. foreground, and boats on the river.
   Water colours and Indian ink; $11\frac{3}{4} \times 16\frac{1}{4}$ in.
   Inserted in Vol. VI. (No. 2) of the interleaved copy of Pennant's 'London,' bequeathed by J. C. Crowle, Esq., 1811.

NIEMANN, Edmund John (b. 1813, d. 1876). Landscape painter; born at Islington, of German extraction; worked at High Wycombe, and later in London; painted landscapes from many parts of England, in oils and water colours; exhibited at the Royal Academy and elsewhere 1844–1872.

1. Norwich from the Marl Pits. Norwich Cathedral and part of the city seen from a high bank above the river with trees in the foreground r. and sheds l. Inscribed *Norwich from the Marl Pits. N.* 51.
   Water-colour sketch, unfinished; imp., $14 \times 19\frac{1}{4}$ in.
   Purchased July, 1899.

NIXON, James, A.R.A. (b. about 1741, d. 1812). Miniature painter; worked in London; exhibited at the Society of Artists and Royal Academy, 1765–1805, sending a few oil portraits and designs to illustrate 'Tristram Shandy,' but best known by his miniatures, especially of theatrical celebrities; limner to the Prince of Wales; elected A.R.A. 1778.

1. Sydney Gardens, Bath. A garden adjoining a building r. which has a balcony, on which musicians are playing, and enclosed by rows of boxes or alcoves in which people are seated drinking, except at the l., where a path leads among trees to a swing. In the enclosure are numbers of people, some of them invalids; in the foreground l., a group stands near an old lady and young couple seated on a bench near a tree; at the r. a man shows his tongue to his doctor, and two children run after three fighting dogs; in one of the alcoves nearest the building a clumsy waiter has upset a great bowl on an angry customer's legs. In the distance is a green hill, bathed in warm evening light from the r. Signed and dated *J. Nixon*, 1801.
   Water colours and Indian ink; atl., 19⅛ × 26 in.
   Purchased August, 1869.

NOEL, Amelia (worked about 1795–1804). Water-colour painter and teacher of drawing; worked in London; exhibited at the Royal Academy, 1795–1804.

1. Windermere. View between trees from a roadside on a hill overlooking the lake and its islands; a sunset glow in the sky r.; a man on the road, and a man and woman on the bank above it.
   Water colours; roy., 4⅛ × 6½ in.
   Engraved by J. Walker for the 'Copper-plate Magazine,' published by him July 2, 1798, Vol. IV., pl. 155. A trial proof of the engraving is mounted with the drawing.
   Purchased May, 1890, at the Percy sale.

NOLLEKENS, Joseph, R.A. (b. 1737, d. 1823). Sculptor; son of J. F. Nollekens, portrait painter; born in London; pupil of Scheemakers; studied in Rome for some years, returning 1770, and became the most popular sculptor of his day; best known for his portrait busts; an eccentric character of miserly habits; elected A.R.A. 1771, R.A. 1772.

1. Sketch for the Statue of Pitt in the Senate House, Cambridge.
   Black chalk; roy., 9⅛ × 6½ in.

2. Sketch for a Composition of Laocöon.
   Black chalk; roy., 7⅛ × 6⅝ in.

3. Design for a Monumental Group. A figure in Roman dress, baton in hand, seated on a raised seat between Mars and Minerva. Signed and dated *J. N. f.* 1799.
   Black chalk, washed with Indian ink; roy., 9⅛ × 7¼ in.
   All purchased April, 1901.

NORTHEY, Lucy (worked about 1830). Amateur; biography unknown.

1. Illustration to a Story. A Polish soldier seated on a bank of turf, with his back turned and his weapons lying beside him, talking across a table to another who sits with his head in his hands, while a woman in a fur cap listens l. Signed *Lucy Northey.*
   Pen-and-ink; roy., 6¾ × 5⅛ in.
   Purchased May, 1876.

O'CONNOR, James Arthur (b. 1791, d. 1841). Landscape painter; born in Dublin; son of an engraver, and trained to engraving, but soon took to painting; came to London with F. Danby 1813, and returned there after some years in Dublin; worked also in Paris, Belgium and Rhenish Prussia; member of the Society of British Artists, and exhibitor with them and at other galleries 1822–1840.

1. Westport, Co. Mayo. View from rising ground looking down on the town, lying towards the l. among undulating wooded country, with estuary and islands beyond, and a conical hill on the coast l. Signed *J. A. O'Connor, delt.* Inscribed *The Marquess of Sligo's house and demesne with the town and bay of Westport, Co. Mayo.*
   Pen-and-ink; roy., $6\frac{7}{8} \times 10\frac{5}{8}$ in.

2. Two on one mount, roy., viz.:—
   (*a*) Delphi Cottage, Co. Mayo. Part of a reedy estuary, with the cottage on the further shore at the foot of the mountains; a man in a boat in the foreground. Signed *J. A. O'Connor delt*, and inscribed *Finloch with Delphi Cottage, the Fishing Seat of the Marquess of Sligo, Co. Mayo.*
   Pen-and-ink; $3\frac{7}{8} \times 6\frac{3}{4}$ in.
   (*b*) Ben Grugaan, Co. Mayo. Part of a lake with a mountain l. Signed *J. A. O'Connor delt*, and inscribed *Ben Grugaan with part of Dooloch, Co. Mayo.*
   Pen-and-ink; $4\frac{3}{8} \times 6\frac{5}{8}$ in.

3. Two on one mount, roy., viz.:—
   (*a*) Mount-Browne, Co. Mayo. View over a wooded park to a mansion placed in a lap of the hills, with a higher range beyond and a conical peak r. Signed *J. A. O'Connor delt*, and inscribed *Mount Browne, the Seat of the Right Honble. Dennis Browne, Co. Mayo.*
   Pen-and-ink; $4\frac{1}{8} \times 7\frac{1}{8}$ in.
   (*b*) Rudesheim. View looking up the Rhine from the bank near Bingen, with Rudesheim on the opposite bank l.; a boat and rafts of timber in the foreground. Inscribed *At Bingen on the Rhine. The town of Rudesheim to the left. July*, 1833. *J. A. O'Connor.*
   Pencil; $4\frac{3}{8} \times 11\frac{5}{8}$ in.

4. Two on one mount, roy., viz.:—
   (*a*) Bingen. View on the bank of the Rhine looking up the river to Bingen. Inscribed *The town of Bingen on the Rhine with the ruins of the Castle of Klopp and Mausthurm. July*, 1883. *J. A. O'Connor.*
   Pencil; $4 \times 5\frac{1}{4}$ in.
   (*b*) Rheinstein. View on the Rhine, flowing between hills, on a wooded spur of which, at the l., is the Castle of Rheinstein. Inscribed *The Castle of Rheinstein on the Rhine, the property of Prince Frederick of Prussia. July*, 1883. *J. A. O'Connor.*
   Pencil; $4 \times 5\frac{1}{4}$ in.
   Nos. 1–4 were purchased February, 1872.

5. *Ob.* Killiney Bay. View looking S. along the coast; a hillside in the foreground sloping up r.; two conical hills in the distance. Inscribed *Killiney Bay, Co. Dublin.*
   Sepia wash and pen; roy., $4\frac{1}{4} \times 7\frac{3}{8}$ in.

   Rev. Castle Trory on the Shannon. A near view of the ruined castle standing r. on the river bank; in the distance wooded shores and Mount Shannon among trees; beyond, the Keeper Mountain. Inscribed below *Castle Trory on the Shannon* and above *Keeper Mountain* and *Mount Shannon, Lord Clare's.*
   Sepia wash and pen.
   Purchased June, 1881.

6. Corfe Castle. View looking across a hollow, to the great mound encircled by the castle walls and surmounted by the ruined keep standing against the yellow sunset sky; in the foreground r. a road crosses the hollow and passes under the entrance gate; at the l. a man walking away along the bottom of the valley. Signed and dated *J. A. O'Connor*, 1830.
   Water colours; imp. $14\frac{5}{8} \times 20\frac{1}{2}$ in.
   Purchased October, 1875.

O'CONNOR, John (b. 1830, d. 1889). Painter: born in Co. Londonderry; from boyhood painted scenery for the Dublin theatre and elsewhere in Ireland; came to London 1848, and worked at Drury Lane and the Haymarket; exhibited architectural subjects in oil and water colours at Suffolk Street and the Royal Academy and other galleries, 1853–1888; but continued to paint scenery, especially for private theatricals.

1. Borghese Fountain, Rome. Near view of the marble fountain built in the yellow plastered wall.
   Water colours and body colours; roy., $13\frac{1}{2} \times 9\frac{1}{2}$ in.
2. Study of Aloes.
   Water colours and body colours; roy., $10\frac{1}{8} \times 14\frac{1}{8}$ in.
3. St. Paul's from Waterloo Bridge. View from the river close under Waterloo Bridge; one of the piers of which juts into the foreground r., with hay-boats at the wharves beyond, and St. Paul's in the distance l.
   Sepia drawing in brush and pen; roy., $7\frac{1}{2} \times 12\frac{1}{4}$ in.
   All presented by the artist's widow, December, 1893.

OLDFIELD, J. Edwin (worked about 1825–1854). Painter; worked in London; exhibited a few landscapes at the Royal Academy and elsewhere, 1825–54.

1. Vilvorde, Belgium. A bridge over a canal, with houses and trees on either bank, and a church beyond the houses l. against a stormy sky.
   Water colours; roy., $4\frac{3}{8} \times 6\frac{1}{2}$ in.
   Purchased July, 1878.

OLDMEADOW, J. C. (worked about 1841–1849). Painter; worked at Bushey; exhibited landscapes at the British Institution and Royal Academy, 1841–49.

1. Hunton Bridge Railroad. View looking up a road to an archway under a railway embankment; an inn with the sign of the Bell r., and a cottage and tree l.; a man in a pony-cart on the road meeting a workman with a bundle.
   Sepia; roy., $6\frac{1}{4} \times 8$ in.
2. The Oak at Chenies Manor. An old gnarled oak in a park, with house behind it l. Signed *J. C. Oldmeadow from Nature.*
   Pencil; roy., $6\frac{1}{8} \times 8\frac{1}{4}$ in.
   Both presented by W. S. Goodwin, Esq., May, 1875.

OLIVER, Isaac (b. about 1556, d. 1617). Miniature painter; probably of French origin; pupil of Nicholas Hilliard; the best and most famous miniature painter of his time; painted James I. and his family and most of the nobility of the time; also painted some larger pictures in oil.

1. Two on one mount, roy., viz.:—

   (*a*) A Saint, after Parmigianino. A female figure seated facing to front, but looking l., with her l. hand resting on a cushion and holding a book, and the other hand outstretched.
   Pen-and-ink and Indian-ink wash; 4 × 3 in.

   (*b*) Diana, after Parmigianino. Diana seated, leaning her arms upon a bank r. and with head turned l.; her bow and quiver on the ground beside her.
   Pen-and-ink over red chalk, with Indian-ink wash; $4\frac{1}{4}$ × $3\frac{1}{8}$ in.
   Bequeathed by the Rev. C. M. Cracherode, 1799.

2. The Penitence of Mary Magdalen. The saint, half reclining on a bank beneath a tree, looks up from skull, crucifix and book to a stream of light coming from the sky l.; at the l. a demon taking flight.
   Pen and sepia; roy., $7\frac{5}{8}$ × 5 in.
   Bequeathed by R. Payne Knight, Esq., 1824.

3. The Adoration of the Magi. The Virgin sits under a roofless shed at the l., the Child on her lap and Joseph behind, while one of the Magi kneels l. to offer his gift, the second stands r., and a third behind him; three boy pages in the foreground wait upon the Kings, and a throng of followers with a camel appears behind. Signed *Is. Ollivier.*
   Neutral tint over pencil, highly finished; roy., 9 × $6\frac{5}{8}$ in.
   Purchased July, 1855.

4. Antiope. Antiope, naked and asleep, reclining on drapery with Cupid beside her, his head pillowed on his quiver; at the l., Jupiter disguised as a Satyr, half seen. Signed *Is. Ollivier.*
   Black chalk with a little pen-work on brown paper, heightened with white; roy., $7\frac{5}{8}$ × 11 in.
   Purchased June, 1869.

5. Study of a Female Figure. A whole length female figure, holding an urn in one hand and resting the other on a table.
   Pen and sepia; roy., $10\frac{1}{4}$ × $6\frac{3}{4}$ in.

6. Two on one mount, roy., viz.:—

   (*a*) Study of a Lady. Whole length of a lady seated in a chair, with forefinger lifted as if addressing a child.
   Pen and sepia; $3\frac{3}{8}$ × $2\frac{3}{4}$ in.

   (*b*) Study of a Lady. Whole length of a lady seated, turned to front, her arms folded and eyes looking down.
   Pen-and-ink; $4\frac{1}{2}$ × 3 in.
   Nos. 5 and 6 were purchased August, 1874.

7. Apollo and the Muses. Apollo, with a viol in his hand, seated on a knoll upon Parnassus with the Muses grouped around him, the nymph of the Castalian spring beneath, and the male and female divinities of two rivers r. and l.
   Red and black chalk; imp., 9 × $23\frac{1}{2}$ in.
   Bequeathed by Sir Hans Sloane, Bart., 1753.

OLIVER, Peter (b. 1594, d. 1648). Miniature painter; eldest son of Isaac Oliver, whom he equalled in repute; painted the Court and nobility of the reign of Charles I. and of the latter part of the preceding reign; noted also for water-colour copies of famous pictures, and for his drawings.

1. Studies of Heads. Bust in profile of a lady looking l., with the profile of an old man half seen behind her, looking in the same direction; more to l. a man's

head looking up l.; and below, the heads of a bearded old man and a boy looking r. Signed *P. O.*

Pen and sepia, slightly washed in parts; roy., $3\frac{1}{8} \times 2\frac{7}{8}$ in.

Bequeathed by R. Payne Knight, Esq., 1824.

Attributed to Peter Oliver.

Portrait of Sir Francis Crane. Bust in an oval, turned to front and r., the face turned very slightly r. but looking full; pointed beard, lace collar, with the Garter round the neck. Inscribed *S^r Francisco Craen, Secret. del ord de S^t Gorge et m^e de Tapisserij.*

Black and red chalk; roy., $7 \times 5\frac{1}{2}$ in.

Engraved in Manning's 'Surrey,' Vol. xxi., as by Van Dyck. The drawing is, however, not in Van Dyck's manner, but in the manner of a miniature painter, and was attributed by W. H. Carpenter to Oliver.

Sir Francis Crane, last lay Chancellor of the Order of the Garter, was secretary to Charles I. when Prince of Wales, and in 1619 became director of the tapestry works established at Mortlake under the patronage of James I.; died in Paris 1636.

Purchased March, 1849, at the Stowe sale. Formerly in the possession of John Simco.

O'NEILL, Hugh (b. 1784, d. 1824). Water-colour painter and architectural draughtsman; born in London; son of an architect; worked and taught at Oxford, afterwards at Bath, Edinburgh and Bristol, in which last town he died; perhaps the 'H. Neil' who exhibited at the Royal Academy 1800–1804.

1. Great Tower of Oxford Castle. The tower with trees around it and old houses in front, past which water flows from under low arches l. Signed *Neill Oxf[ord]*.

   Water colours and Indian ink; roy., $8\frac{5}{8} \times 5\frac{7}{8}$ in.

2. High Bridge and Oxford Castle. View on the bank of a stream looking to the bridge with houses on the bank r. and the castle keep beyond; a man watering horses, and other figures on barges. Dated 1800.

   Sepia wash and pen; roy., $5\frac{3}{4} \times 8\frac{3}{4}$ in.

3. Holywell Church, Oxford. Holywell church from the S.E. Dated 1804.

   Pen and sepia, with Indian ink and blue wash; roy., $6\frac{7}{8} \times 10$ in.

4. Saint Peter's in the East, Oxford. S.W. view of the church from Queen's Lane. Dated 1800.

   Pen and sepia, with Indian ink and blue wash; roy., $6\frac{1}{4} \times 5$ in.

5. The Kitchen at Stanton Harcourt, Oxfordshire. The exterior of the building, with trees behind it l., and heaps of wood piled up against the massive low tower at the near end; some sheep on the road in front of the building, and three figures under a great tree at the r.

   Pen and sepia, with Indian ink and sepia wash; roy., $5\frac{3}{4} \times 8\frac{1}{2}$ in.

6. Cottage, Stream and Hill. A small stream coming into the foreground and spanned by a footbridge, with a cottage half hidden among trees beyond, and a mountain in the distance.

   Indian ink; roy., $8\frac{3}{8} \times 12\frac{1}{8}$ in.

7. Cottage and Trees. Cottage under a clump of trees, with a field in front.

   Indian ink; roy., $12\frac{1}{8} \times 8\frac{7}{8}$ in.

8. Ruins of a Mansion. Ruins of the great hall of a house, with two square towers flanking the wall l. and still complete.

   Indian ink; roy., $8\frac{1}{4} \times 9\frac{3}{4}$ in.

9. An Old Farm House. An old farm house with plaster and timber walls and many-gabled roof.

   Indian ink and water-colour tint, unfinished; roy., $8\frac{1}{4} \times 9\frac{7}{8}$ in.

   Nos. 1–9 were purchased July, 1865, at the Bacon sale.

10. Gloucester. One of the old gates of the city at the further end of a bridge over the Severn; through the archway appears a long street; at the l. of the gate, the cathedral; two men standing by a waggon on the bridge; a man talking to a soldier lying by the parapet r.; a boat on the beach r. below. Signed *Neil.*
Indian ink and water-colour tint; roy., $10\frac{1}{4} \times 12\frac{5}{8}$ in.

11. Bridgenorth. A near view of the old bridge and toll house, and the town and church on the hillside l. beyond; a sailing boat moored by one of the further arches of the bridge; a boy seated on the steps leading to the shore r.
Indian ink and water-colour tint; roy., $6\frac{1}{4} \times 9\frac{3}{8}$ in.
Compare the great drawing by Girtin made from an almost identical spot, described in Vol. II., p. 230, No. 56.
Nos. 10 and 11 were purchased November, 1866.

12. Dudley Castle. A row of elms on a bank l.; at a little distance beyond, a gateway and round tower of the castle. Signed *O'Neil* and inscribed *Dudley, Worcestershire.*
Pencil; roy., $10 \times 7\frac{1}{4}$ in.

13. Hereford. The roofs and towers of Hereford, with the cathedral prominent among them, seen at some distance over wooded ground; part of a heath in the foreground, and a bush r.
Pencil; roy., $5\frac{1}{8} \times 8$ in.

14. At Ruthin, Denbighshire. The back of an old cottage, thatched and mossy, Signed *O'Neil* and inscribed *Ruthin* 1803.
Pencil; roy., $4\frac{1}{4} \times 6\frac{1}{4}$ in.
Nos. 12–14 were presented by J. Deffett Francis, Esq., February, 1877.

15. Edinburgh. View looking down on the quarter of the city between Arthur's seat r. and the Calton Hill l., with the Firth of Forth in the distance. Signed *O'Neill.*
Pencil; atl., $12\frac{1}{4} \times 27\frac{3}{4}$ in.
Date of acquisition unknown.

Attributed to O'Neill.

Old Houses in Duke Street, Smithfield, 1797.
Water colours and pen; $5\frac{1}{4} \times 8\frac{1}{2}$ in.
No. 108 in Portfolio XXVI. of the Crace Collection of London Views, purchased November, 1880.

ORSAY, Alfred Guillaume Gabriel Count d' (b. 1801, d. 1852). Painter and sculptor; born in Paris, held a commission for some years in the French army; from 1831 to 1849 lived in London, becoming with Lady Blessington the centre of a brilliant section of the society of the time; from 1849 till death in France; best known by his portrait drawings of contemporaries.

1. Portrait of the Duchesse de Gramont. Three-quarter length in profile turned l. and looking l. Inscribed 4 *Oct.* 1843. *A. O. fecit. La Duchesse de Gramont.*
Pencil; roy., $9\frac{1}{8} \times 7$ in.
Anne Quintina Albertine Ida, sister of D'Orsay, b. 1802, was married 1818 to the Duc de Guiche, afterwards Duc de Gramont, who died 1855.
Purchased October, 1870.

2. Louis Napoleon, as President of the French Republic, returning from the Chamber of Deputies. View from above of an open space with the President's carriage coming from the r. preceded in the foreground by a cavalcade of officers, who are moving round to the r. Inscribed *Le Président revenant de la Chambre des Deputés. Paris* 1851.
Water-colour sketch, with touches of body colour; roy., $11\frac{7}{8} \times 10\frac{3}{8}$ in.
Purchased October, 1872.

OTTLEY, William Young (b. 1771, d. 1836). Amateur draughtsman and writer on art; born in Berkshire; pupil of the elder Cuitt; studied at the Royal Academy; in Italy 1791–1801, studying and making the splendid collection of drawings afterwards sold to Lawrence; made numerous drawings, but best known by his 'Origin and Early History of Engraving,' his fac-similes of early prints, and other works.

1. Portrait Sketch of John Flaxman, R.A. Profile sketch of the sculptor standing and bent over a sloping desk with lamp above, and sketching.
   Indian ink; roy., $3\frac{3}{4} \times 3$ in.

   For Flaxman's biography, see in this Catalogue, Vol. II., under his name.

   Purchased May, 1885, at the Russell sale.

2. Angels of the Revelation. Three angels with trumpets, seated on clouds, one in front, two at the r., while other figures at the l. lean from the clouds and look down on the storm-darkened earth. An illustration to Revelation viii. 13: 'And I beheld and heard an angel flying through the midst of heaven, saying with a loud voice, Woe, woe, woe, to the inhabiters of the earth by reason of the other voices of the trumpet of the three angels which are yet to sound!'
   Sepia wash and pen; roy., $12\frac{7}{8} \times 9\frac{1}{4}$ in.

3. 'Come unto these Yellow Sands.' A ring of elves and fairies dancing on the sands, by the light of a crescent moon. Inscribed *Come unto these yellow sands | And then take hands | Curtsied when you have and kist | The wild waves whist | Foot it· featly here and there | And, sweet sprites, the burden bear. Tempest, Act 1st.* Signed and dated *W. O. Dec^r^* 1804.
   Indian-ink wash and pen; roy., $10\frac{1}{2} \times 16\frac{5}{8}$ in.

4. Scene from 'The Tempest.' The Magic Banquet. Spirits dancing round a table spread with a feast, while Alonso, Sebastian, Gonzalo and the rest look on in wonder r. Inscribed *dance about it with gentle actions of salutation, and inviting the King, &c., to eat, they depart. Tempest, Act 3rd.*
   Pencil and Indian-ink wash; roy., $10\frac{3}{8} \times 16\frac{3}{8}$ in.

5. Scene from 'Midsummer Night's Dream,' Act II., Scene 2. Fairies dancing in a ring and others playing musical instruments in the air, while in the background l. Oberon stands over the sleeping Titania.
   Pencil partly washed over with pen-and-ink; roy., $11\frac{1}{2} \times 9\frac{1}{2}$ in.

6. Scene from Dante's Inferno. Spirits of lovers embraced and floating on the wind.
   Pen-and-ink and pencil; roy., $11\frac{1}{4} \times 9\frac{1}{2}$ in.

7. Mother and Children. A mother seated with a baby on her lap, bending l. to kiss another child sitting near; at the r. a man sitting in contemplation.
   Pencil; roy., $9\frac{5}{8} \times 13$ in.

   Nos. 2–7 were purchased at the Du Roveray sale, March, 1850.

8. Mother and Children. A mother seated and bending over her two children, one of whom leans over her knee to wake the other, who has fallen asleep with his head on her lap.
   Black chalk and pen-and-ink on brown paper, heightened with white; roy., $10\frac{7}{8} \times 10\frac{5}{8}$ in.

   This drawing, long attributed to Flaxman, is undoubtedly by Ottley, as a comparison with the preceding drawing proves.

   Purchased July, 1885.

9. Mother and Children. A mother sitting in a chair with three children climbing about her knees and pulling at loosened tresses of her hair; at the l. a woman looks back as she puts aside curtains to go away.
   Pencil; roy., $12\frac{1}{8} \times 10\frac{1}{4}$ in.

   Purchased May, 1870.

10. *Ob.* Death carrying off a Woman. Death floating through the air with a woman in his arms.
Pen-and-ink; roy., $3\frac{3}{4} \times 4\frac{5}{8}$ in.

Rev. The same Subject. A roughly sketched variation of the figures.
Pen-and-ink.

Presented by John Deffett Francis, Esq., February, 1875.

11. Doddington Castle. Part of the castle walls and two round towers standing r. above a road down which a waggon moves between high wooded banks.
Pen-and-ink; roy., $7\frac{1}{8} \times 9\frac{3}{4}$ in.

Purchased May, 1876.

12 Abradatas mounting his Chariot. Abradatas mounting his chariot r. while his wife Panthea l., her train held up by a girl, addresses him in the midst of the Persian army, the spears and chariots of which fill the background; at the l. a warrior raising himself from the ground.
Indian-ink wash and pen; roy., $9\frac{3}{4} \times 11\frac{3}{4}$ in.

Perhaps suggested by John Edwards' tragedy, 'Abradatas and Panthea' (1808), founded on a story in Xenophon's Cyropædia, Book vi.

13. Two on one mount, roy., viz.:—

(*a*) Spirits carrying Baskets. A band of female figures floating through the air from r. to l., bearing baskets of fruit and leaves.
Monochrome wash and pen; $6\frac{1}{4} \times 7\frac{7}{8}$ in.

(*b*) Fame, Justice and Peace. Fame with wreath and palm, Justice with sword and scales, Peace with myrtle-branch and sceptre floating through the air from r. to l.
Sepia and Indian-ink wash and pen; $5\frac{7}{8} \times 9\frac{1}{2}$ in.

14. Warriors Charging to Battle. A warrior on horseback, attended by three on foot, rushing away into a battle l. with arms and swords uplifted.
Indian-ink wash and pen; roy., $6\frac{7}{8} \times 8\frac{3}{4}$ in.

Nos. 12–14 were purchased November, 1885.

15. The Mother. A mother, in classical garments, seated with folded arms on the end of a bed, on which her baby lies asleep in a cradle; a girl at the r. bends over to lift the covering from the cradle, another l. kneels by the bed and gazes at the baby.
Pencil, with some sepia wash and pen-work; imp., $14 \times 17\frac{7}{8}$ in.

Purchased October, 1872.

Attributed to W. Y. Ottley.

Storming a Town. Warriors with swords rushing from the l. on the defenders of a gateway, who strive to repel them with spears; in the l. background others are scaling a wall.
Sepia wash and pen, heightened with white; imp., $15\frac{1}{2} \times 22\frac{1}{8}$ in.
Formerly attributed to James Barry, but almost certainly the work of Ottley.
Purchased May, 1870.

OWEN, Sir Richard (b. 1804, d. 1892). Naturalist and draughtsman; born at Lancaster; successively conservator of the Hunterian Museum, and superintendent of the Natural History departments of the British Museum; famous as the first anatomist of his day; made a large number of drawings, chiefly anatomical.

1. Portrait of Robert Hills. Head and bust in profile looking l. Inscribed *Robt. Hills Esqre an excellent likeness. Sketched one evening by Richard Owen in April* 1835. *First Secy. to the Society of Painters in Water Colours.*
Pencil; roy., $13\frac{3}{4} \times 10\frac{1}{4}$ in.

Hills was sixty-seven when this portrait was sketched. For his biography see under his name.

Presented by the executors of Sir Richard Owen, K.C.B., August, 1893.

OWEN, Samuel (b. about 1769, d. 1857). Water-colour painter; of unknown origin; exhibited at the Royal Academy, 1794–1807, and with the Associated Artists in water colours, 1808–1810; well known for his marine subjects, and for the series of drawings engraved by W. B. Cooke in "The Thames" (1811); died at Sunbury, having long ceased to practise before his death.

1. A Calm on the English Coast. A fishing smack beached on the shore r. near a mass of rock; two sailors standing by the water l. and a small boat moored to a breakwater; beyond on the calm sea is a cluster of fishing boats with men busy on board; in the distance appear the cliffs of the coast r., and scattered sails in the offing.
   Water colours; roy., $9\frac{1}{2} \times 13\frac{1}{4}$ in.
   Purchased August, 1868, at the Hippisley sale.

2. Shipping in a Roadstead. A man-of-war, flying the red ensign, approaching under sail at the l., with a small boat crossing her bows and a cutter tacking to the r. just astern of her; in the foreground r. a boat's crew rowing towards the ship; scattered sails in the offing, among them another battleship; and l. a brig partly seen behind the approaching man-of-war. Signed *S. Owen.*
   Water colours; roy., $11\frac{7}{8} \times 8\frac{7}{8}$ in.
   Purchased March, 1868.

3. Loading Boats in an Estuary. Hazy morning on the still waters of an estuary, with a beach in the l. foreground, and low hills on the further shore. Four small boats are gathered round a Dutch fishing boat, and their crews are busy hoisting barrels and stones into her; a little further off r. is another Dutch vessel, and in the l. foreground are fishermen busy near stranded boats, anchors, cables, stakes and baskets; further along the shore l. are vessels moored by a breakwater, and a windmill behind. Signed and dated *S. Owen* 1809.
   Water colours; ant., $23\frac{5}{8} \times 34$ in.
   Purchased February, 1872.

OWEN, William, R.A. (b. 1769, d. 1825). Painter; born at Ludlow; pupil of Charles Cotton, R.A.; student at the Royal Academy; painted portraits and occasionally also rustic and fancy subjects; elected A.R.A. 1804, R.A. 1806; portrait painter to the Prince of Wales.

1. View of Ludlow. View of Ludlow from across the Teme, which flows over a weir into a backwater in the l. foreground where a man is sitting by the water's edge; at the r. a man is giving directions to a carpenter, under the end wall of a building; beyond the river appear the roofs and church tower of Ludlow. Signed and dated *W^m. Owen delt.* 1792.
   Sepia, Indian-ink and indigo, with pen outlines; imp., $12\frac{3}{8} \times 17\frac{5}{8}$ in.

2. A Forest Pool. A pool overhung on the further side by thickly branching trees; on the near bank a youth sits fishing with a basket by his side; some sheep on a path beyond the trees at the l.
   Oil sketch; imp., 13 × 18 in.
   Both bequeathed by R. Payne Knight, Esq., 1824.

PAINE, James (d. about 1829). Architect and draughtsman; only son of James Paine the elder; worked in London, then for some years in Italy; afterwards again in London; exhibited drawings of landscape and architecture 1761–1788.

1. Transverse Section of the Temple of Peace, Rome. Drawn to scale of '*feet of Paris*' and '*feet of London.*' Signed and dated *J. Paine delt.* 1774, and inscribed *Transverse Section of the Temple of Peace, offer'd for the acceptance of the Trustees of the British Museum, by the Author.* 1816.
   Indian ink and water-colour tint, with pen outlines; imp., $11\frac{1}{2} \times 20\frac{1}{2}$ in.

2. Longitudinal Section of the same Temple. With two men working in the interior of the building. Signed and dated *J. Paine Archt.* 1774, and inscribed *Longitudinal Section, Temple of Peace, Rome, human figures scale 5 feet, offered for the acceptance*, etc.
   Indian ink and water-colour tint, with pen outlines; imp., $10\frac{3}{4} \times 7\frac{1}{8}$ in.

3. View of the Colosseum. View looking down a street curving between garden walls, with the Colosseum rising beyond the buildings at the end of the street, the evening light coming through the arches and windows from the l. Signed and dated *J. Paine Archt* 1774, and inscribed *The Amphitheatre of Vespasian at Rome as View'd in the approach from the Arch of Titus* 1774. *Seen at the effect of Sunset. Offered for the acceptance*, etc.
   Indian ink and water-colour tint, with pen outlines; imp., $16\frac{7}{8} \times 20\frac{3}{8}$ in.

4. 'Raphael's House,' Rome. The front elevation. Signed and dated *J. Paine, Rome* 1774 *delt from Mensuration.* Inscribed *Situated near the ci-devant Pantheon. Raffaello Sanzio Archt*, etc.
   Indian-ink wash and pen; imp., $17\frac{3}{8} \times 23\frac{1}{2}$ in.

5. Design for Kew Bridge. View of the bridge from the middle of the river; at each end are triumphal arches, and the two centre lamp-posts are formed by naval pillars. Signed *J. Paine, Junr Archt invt and delt*, etc. Inscribed on the back *N.B. The Bridge constructed across the River Thames from the shores of Middx to Kew in Surrey A.D.* 1793. *To which Fabrick (of plain masonry) are in this drawing introduced some general ideas for the additions of decorative Sculptures. With other appendages appropriate to the approaches of a Regal Villa and National affluence, united with public utility.*
   Indian-ink with water colour and pen outlines; atl., 18 × 51 in.
   Nos. 1–5 were presented by the artist, 1816.

6. Design for Kew Bridge. View of the same bridge from under the arch of another bridge. Dated and signed 1793 *Js. Paine Junr invt et Pinxit*, and inscribed *Kew Bridge; erected by Missr. J. Paine Archt: the additional Ornamental Buildings, to the approaches, with other decorations adapted to Magnificence; Embankment, etc., designed and drawn by James Paine Junr.; intended for Publication before the Plates were destroy'd by Fire at the Printers* 1793 *before the Publica*[tion].
   Indian ink and water colours, with pen outlines; atl., $15\frac{1}{4} \times 24\frac{7}{8}$ in.
   Purchased November, 1876.

7. View of London, from Hampstead Hill, 1798.
   Water colours; $11\frac{1}{2} \times 16\frac{3}{4}$ in.
   No. 81 in Portfolio xxxvi. of the Crace Collection of London Views.
   Purchased November, 1880.

PAPWORTH, John Buonarotti (b. 1775, d. 1847). Architect and draughtsman; son of John Papworth; pupil of J. Plaw; well known as architect of St. Bride's Avenue and other works in London, of numerous country houses, and of many buildings at Cheltenham, as a landscape gardener and as a designer of ornaments, furniture, plate, etc.; member and secretary of the Associated Artists in Water Colours; exhibited at the Royal Academy, 1794–1841.

1. State Galleys. A cluster of state galleys partly seen and moored to a quay; a rich embroidered flag floating on the poop of one of them at the l.; sails of other craft beyond, and dimly seen buildings.
   Water colours; roy., $5\frac{3}{4} \times 3\frac{7}{8}$ in.

2. An Oyster Stall, Calais Harbour. A group of fishermen and women standing or sitting on the quay round a table supported on barrels and heaped with oysters; one of the women stands in profile at the r., basket on back; another with a baby sits on a basket l.; two of the men are eating oysters, the third stands behind; bales heaped on the quay r. near the sails of some boats in the harbour which appears beyond. Signed on the sails *J. B. P.* Inscribed *Des Huitres, Calais Harbour.*
   Sepia wash and pen; roy., $6\frac{3}{4} \times 8\frac{1}{8}$ in.
   Both purchased October, 1877.

PARISET, D. P. (b. 1740,). Engraver; born at Lyons; pupil of Demarteau; came to England 1769, and etched for Ryland and Bartolozzi; best known by a series of portraits of English artists after Falconet, and by prints after drawings by old masters.

1. Portrait of Benjamin Ibbot. Head in profile, turned l. and looking l., on a circular medallion.
   Black and red chalk; roy., $12\frac{5}{8} \times 8\frac{3}{4}$ in.
   Engraved in stipple by the artist, 1774.

   Benjamin Ibbot, well known in his day as a collector, b. 1709, d. 1787.
   Purchased May, 1859, at the Dawson Turner sale.

PARKINSON, Thomas (worked about 1769–1789). Portrait painter; exhibited portraits with the Free Society and the Royal Academy, 1769–1789, but is best known as a painter of theatrical figures and groups.

1. Mr. Baddeley as Trinculo in 'The Tempest.' Whole length, moving to the l., wringing his coat tail in his hand, and crying, 'Ay, but to lose our bottles in the pool' (Act iv. sc. 1).
   Indian ink and water-colour tint; $4\frac{1}{4} \times 3\frac{1}{4}$ in.
   Engraved by an anonymous artist.
   Robert Baddeley, b. 1733, originally a valet, played low comedy parts, especially foreign footmen, at Drury Lane; the original Moses in the 'School for Scandal'; husband of Sophia Baddeley, well known as an actress, and better known for her beauty, extravagance and loose life; d. 1794.
   No. 105 in Vol. i. of the Burney Collection of Theatrical Portraits, purchased 1817.

2. Mr. Dunstall as Dromio in the 'Comedy of Errors.' Whole length, looking l., and holding out a rope in his hand.
   Indian ink and water-colour tint; $4\frac{1}{4} \times 3\frac{1}{4}$ in.
   Engraved by C. Grignion.
   No. 135 in Vol. iii. of the Burney Collection.

3. Mr. Hull as Pisanio in 'Cymbeline.' Whole length, reading a paper which he holds in one hand. 'How that I should murder her.' (Act iv. sc. 4.)
   Indian ink and water-colour tint; $4 \times 2\frac{3}{4}$ in.
   Engraved by C. Grignion for Bell's Shakespeare, 1775.
   Thomas Hull, actor and dramatist, b. 1728, performed secondary parts at Covent Garden for 48 years; d. 1808.
   No. 8 in Vol. v. of the Burney Collection.

4. Mr. Macklin as Shylock in the 'Merchant of Venice.' Whole length, holding the knife and scales. 'Most learned Judge! A sentence; come, prepare.' (Act iv. sc. 1.)
   Indian ink; $4\frac{1}{4} \times 3$ in.
   Engraved by C. Grignion for Bell's Shakespeare.
   Charles Macklin, b. about 1697, in Ireland, had a long career as an actor, playing numberless parts, chiefly comic, but famous above all for his great performance of Shylock; author of several plays, of which the 'Man of the World' was the best; notorious for his quarrels; retired from the stage 1789; d. 1797.
   No. 41 in Vol. vi. of the Burney Collection.

5. Mr. Reddish as Edgar in 'Lear.' In a tattered coat, holding up a club and saying 'There could I have him now, and there, and here again, and there.' (Act iii. sc. 3.)
   Indian ink and water-colour tint; $5 \times 3\frac{3}{8}$ in.
   Engraved by C. Grignion for Bell's Shakespeare.

Samuel Reddish, b. 1735 at Frome, first obtained a name as an actor in Dublin, and afterwards played important parts at Drury Lane and Covent Garden, but in 1779 lost his memory and then his reason; d. 1785.

No. 172 in Vol. VII. of the Burney Collection.

6. Mr. Shuter as Falstaff in the 2nd Part of Henry IV. Whole length, addressing Henry V., 'My King! my Jove! I speak to thee, my heart!'
Indian ink and water-colour tint; 5 × 3⅜ in.

Engraved by an anonymous artist for Bell's Shakespeare.

Edward Shuter, b. about 1728, was well known in his day for his large range of comic parts, in some of which he was unsurpassed; d. 1776.

No. 112 in Vol. VII. of the Burney Collection.

PARS, William, A.R.A. (b. 1742, d. 1782). Painter; born in London; studied at the St. Martin's Lane Academy; member of the Free Society of Artists; worked in Greece 1764–66, as draughtsman for the Dilettanti Society; afterwards in Switzerland and Italy; elected A.R.A. 1770, and exhibited at the Royal Academy, chiefly portraits, 1769–1776; died at Rome.

[1–4] Drawings made in Athens, 1765, and published in the 2nd and 3rd volumes of Stuart and Revett's 'Antiquities of Athens.' Stuart and Revett were at Athens in 1752. The first volume of this work was published ten years later, and had an extraordinary effect on the taste of the period in art and architecture, being a starting point for the serious study of classical antiquities throughout Europe. Stuart died in 1788. His second volume appeared in 1789, the third in 1795; and for these Pars' drawings, made in the interval between the first and second volume, were utilized.

1. East Front of the Parthenon. The East front of the Parthenon, with its broken pediment; between the pillars appears the Turkish mosque built within the temple (since destroyed); in the foreground, a narrow street leads past the r. side of the temple between some low buildings r. and a garden enclosed by high walls l.; in the garden are three ladies, one of them plucking lemons. Signed *Pars.*
Water colours, unfinished; imp., 14¼ × 21⅜ in.

Engraved with modifications in Stuart and Revett's 'Antiquities of Athens,' Vol. II., ch. I., pl. 1 (1787).

2. The Erectheum from the N.E. View on the summit of the Acropolis, with the Erectheum and part of the Parthenon l.; on the bastion which crowns the precipice at the r. three Turkish soldiers are smoking and talking with two children, while an old Turk in the foreground is carving a marble fragment. Beneath the precipice lies out part of Athens, with the Temple of Theseus outside it. Inscribed with names of places.
Water colours, unfinished; imp., 12¼ × 21½ in.
Engraved by S. Smith in 'Antiquities of Athens,' Vol. II., ch. II., pl. 1.

3. The Propylæa from the S.E. A view of the Propylæa, converted into a bastion by the Turks; at the l. a path leads up to the foreground where three Turkish soldiers are grouped by the wall listening to two men squatting on the ground and playing pipe and tambourine; at the r. above a glacis appears the wall of a battery built between the six pillars of the central portico of the Propylæa, and flanked at the near end by a mediæval tower, at the further end by a similar tower built on the remains of the Temple of the Wingless Victory. At the l. a view over the town below, and the plain and mountains beyond.
Water colours with pen outlines; imp., 12⅜ × 17⅝ in.
Engraved by James Newton in 'Antiquities of Athens,' Vol. II., ch. V., pl. 1; and in aquatint by Paul Sandby, 1780.

4. View of the Acropolis and the Temple of Jupiter Olympius. A distant view of the Acropolis, with the remaining columns of the vast Roman Temple of Jupiter towards the r.; along the foreground flows the Ilissus, and on the near bank is a group of Turkish women, some dancing, others looking on, and one carrying a pitcher on her head; at the r. is part of the wall of an Ionic temple, since destroyed. The sky and the l. foreground are unfinished.
   Water colours and body colours; imp., $15\frac{5}{8} \times 23\frac{1}{4}$ in.
   Engraved by T. Medland (with additions) in 'Antiquities of Athens,' Vol. II., pl. 1.

[5–12] Drawings made for the Society of Dilettanti, 1764–66, and published in 'Ionian Antiquities,' Part I., 1769; Part II., 1797.

5. Two on one mount, imp., viz.:—

   (*a*) Ruins of the Temple of Bacchus at Teos. Fragments of fluted columns, capitals and cornices lying in disorder among mounds and shrubs; at the r. two Turks carving pieces of marble into tombstones; at the l., further off, two boys on a mound.
   Water colours; $4\frac{1}{2} \times 8\frac{1}{8}$ in.

   Engraved by J. P. Lebas in 'Ionian Antiquities,' Vol. I., headpiece to ch. I.

   (*b*) Fragment from the Temple of Apollo Didymæus near Miletus. Fragment of a capital on the heap of ruins at the N.W. angle of the Temple, ornamented with a winged female figure in low relief, terminating in acanthus foliage and scroll work. The fragment lies among bushes and shrubs, with two sheep on the grass l., and a half-buried block r. inscribed ΑΓΑΘΗ ΤΥΧΗ ΑΠΟΛΛΩΝΟC ΔΙΔΥΜΕΩC

   Water colours; $5\frac{1}{2} \times 8\frac{1}{4}$ in.

   Engraved by Sherlock and Mason in 'Ionian Antiquities,' Vol. I., headpiece to ch. III.

6. Two on one mount, imp., viz.:—

   (*a*) Capital from the Temple of Athene Polias at Priene. A mutilated angular capital, lying among bushes and trees.
   Water colours: $5\frac{1}{8} \times 8$ in.

   Engraved by Mason in 'Ionian Antiquities,' Vol. I., headpiece to ch. II.

   (*b*) Capital from the same Temple; with the Valley of the Meander. A fallen capital lying on the edge of the hill among flowering plants; beneath, a wide prospect of empty plain with the Meander winding through it. In a circle, surrounded with a wreath.
   Water colours; $7\frac{3}{4} \times 7\frac{1}{2}$ in.

   Engraved by T. White in 'Ionian Antiquities,' Vol. I., tailpiece to ch. III.

7. Ruins of the Temple of Athene Polias at Priene. A confused heap of marble fragments, strewn on a platform of level ground on the side of Mount Mycale, which rises in a rocky face at the l., while at the r. below spreads the plain of Miletus, with a mountain beyond; at the edge of the platform in the r. foreground are two Turks, one lying down; further off are two more, near a bush.
   Water colours with some body colours; imp., $11\frac{3}{4} \times 18\frac{5}{8}$ in.

   Engraved by G. Sherlock in 'Ionian Antiquities,' Vol. I., ch. II., pl. 1.

8. Capitals of Pilasters from the Temple of Apollo Didymæus near Miletus. The broken-off capitals of pilasters, one seen in a front view and resting on the other, which shows a side view and lies obliquely on a bank overgrown with weeds and shrubs. On the top of the upper fragment are two Turks, one reclining, the other seated and smoking a pipe. At the l. a glimpse of landscape with two camels and a Turk with baggage.
   Water colours with some body colours; imp., $7\frac{1}{8} \times 8\frac{3}{8}$ in.

   Engraved by Woollett and Basire in 'Ionian Antiquities,' Vol. I., tailpiece to ch. III.

9. Ruins of the Temple of Apollo Didymæus from the N.E. Two fluted Ionic columns, supporting an architrave, standing towards the l., with an immense mass of marble blocks and fragments heaped behind them, partly overgrown with bushes; a single column appears l. beyond; in the foreground is a Turk praying on a carpet, a boy standing behind him, and a herd of goats feeding near; four other Turks are visible at different points among the scattered ruins and bushes, and one of the English party (presumably Revett) is measuring a stone between the two pillars; a cloudy sky.
Water colours, body colours, and pen outlines; imp., $11\frac{3}{4} \times 18\frac{1}{2}$ in.

Engraved by John Miller in 'Ionian Antiquities,' Vol. I., ch. III., pl. 12; and in aquatint by Paul Sandby, 1779.

10. Ruins of the Temple of Apollo Didymæus; another view. Masses of marble fragments strewn among bushes, behind which towards the r. rise the three pillars described in the last drawing; at the l. a ruined wall and the bases of broken columns; in the foreground a boy driving a laden donkey towards the r.
Water colours with pen outlines; imp., $11\frac{7}{8} \times 18\frac{3}{4}$ in.

Engraved by Byrne in 'Ionian Antiquities,' Vol. I., ch. III., pl. 2*.

11. Temple of Iakli (Euromos), formerly identified as Labranda. Ruins of a temple of the Corinthian order standing among dense thickets towards the l.; the ground slopes gently r. to a plain enclosed by distant mountains; on the slope are two Turks seated by a fire, their horses tethered near.
Water colours with pen outlines; imp., $11\frac{3}{4} \times 18\frac{3}{4}$ in.

Engraved by W. Byrne in 'Ionian Antiquities,' Vol. I., ch. IV., pl. 1; and in aquatint by Paul Sandby, 1779.

12. Ruin near the Port of Ægina. Two Doric columns, supporting an architrave, standing in the l. foreground on the flat sea shore; beyond them, at the l., the sandy beach shows the traces of the ancient port and arsenal; across the bay appear the rocky coasts of Trœzen and of Poros. In the centre foreground two old shepherds lie on the shore with a dog beside them, and a boy with a dog stands between the two pillars l.
Water colours; imp., $11\frac{1}{8} \times 19\frac{1}{4}$ in.

Engraved by Byrne in 'Ionian Antiquities,' Vol. II., pl. 1; and in aquatint by Paul Sandby, 1777.

13. Temple of Athene at Sunium. View of the ruined temple standing l. on the highest part of the cliff, which slopes down to the foreground scattered with heaped fragments of marble lying among the low thickets; beyond at the r. the calm sea and small rocky islands and the distant coast of Argolis.
Water colours with pen outlines; imp., $9\frac{1}{4} \times 18\frac{5}{8}$ in.

Engraved by Byrne in 'Ionian Antiquities,' Vol. II., pl. 9; and in aquatint by Paul Sandby, 1779.

14. Temple of Nemean Zeus, between Argos and Corinth. Three Doric columns, two of them joined by an architrave, rising r. among a confused heap of fragments of columns and blocks of marble strewn along the grass near the foreground; in the centre of the ruins a small tree (a wild pear, according to Wordsworth's description), under which are three peasants with two goats, others are visible near the columns and among the prostrate fragments l.; in the l. foreground a youth leads a horse and a man walks beside it; the distance is open and level, except for a flat-topped hill ending a low range r.
Water colours with pen outlines; imp., $10\frac{1}{8} \times 18$ in.

Engraved by Byrne in 'Ionian Antiquities,' Vol. II., pl. 15.

15. View of the Theatre at Miletus. View of the ruined theatre, and mountain behind, on the further bank of a broad stream which the travellers (Chandler, Revett and Pars) are crossing by a horse ferry from the l.; one has already embarked and stands beside his horse; the second, still on horseback, is about

to step on the punt, accompanied by a Turk; other Turks mounted and on foot escort the third traveller, and a boy pulls his refractory horse by the bridle; the ferryman stands on the punt with a paddle in his hand.

Water colours; imp., $11\frac{3}{4} \times 18\frac{1}{2}$ in.

Engraved by Newton, with the omission of the figures, and much reduced, in 'Antiquities of Ionia,' Vol. II., pl. 43. Engraved in aquatint by Paul Sandby.

16. Arch at Mylasa. A marble arch of the Corinthian order with the ruined walls of a stone building adjoining it l., the lower part of them hidden by the heaped-up earth; through the arch appears a wall with a cistern built into it and trees behind; a boy with a pitcher stands beyond the arch, and a man (Revett presumably) is measuring the cornice at the top of it, having ascended by a ladder, which leans against the building at the l.; through one of the window spaces is a glimpse of a boy leading a camel.

Water colours with pen outlines; imp., $11\frac{5}{8} \times 18\frac{1}{2}$ in.

Engraved by Byrne in 'Antiquities of Ionia,' Vol. II., pl. 22; and in aquatint by Paul Sandby, 1780.

17. Sepulchral Monument at Mylasa. The monument, composed of fluted Corinthian pillars supporting a roof and resting on a hollow base, into which a door opens, stands at the r. on a hillside; in the valley below, l., is a village, and a range of distant mountains closes the plain beyond. Three natives and a traveller are grouped at the foot of the monument l., and a boy has climbed by a ladder to the upper part of it.

Water colours with pen outlines; imp., $11\frac{5}{8} \times 18\frac{1}{4}$ in.

Engraved by Byrne in 'Antiquities of Ionia,' Vol. II., pl. 24; and in aquatint by Paul Sandby, 1777.

18. Remains at Heracleia, under Latmus, on the Lake of Baffi. Ruins scattered amongst trees and thickets along the lowest slopes of the mountain, and reflected in the still water of the lake which fills the foreground; at the r. a mediæval castle, also close upon the shore; in the l. foreground a boat by a jutting bank of earth, with a Turk seated smoking and an old man standing up with a fishing spear in his hands.

Water colours with pen outlines; imp., $11\frac{3}{4} \times 18\frac{5}{8}$ in.

Engraved by Byrne in 'Antiquities of Ionia,' Vol. II., pl. 33. Described in the book as the Remains of Myus, with which place, not Heracleia, the site was formerly identified.

19. Ruins of the Gymnasium at Ephesus. A wall of solid masonry pierced with two broken arches, and supporting the remains of a superstructure of red sandstone, standing towards the l., with fragments of similar arches of masonry towards the r. At the l. the three travellers sit resting under a tent, while their Turkish attendants are grouped by a fire cooking, and a mounted Turk rides up to them from the r. The view is bounded by hills.

Water colours with pen outlines; imp., $11\frac{3}{4} \times 18\frac{5}{8}$ in.

Engraved by Byrne in 'Antiquities of Ionia,' Vol. II., pl. 39; and in aquatint by Paul Sandby, 1779.

20. View of the Stadium at Laodicea. View from one end of the stadium, looking down the hollow of the hill, in which its broken tiers of stone seats are built on either side; on the ridge above the stadium, l., is a drove of camels, and nearer, a shepherd with his flock: and a group of Turks, some with guns in their hands, sit on the edge of the hill in the foreground: mountains rise on the r. horizon.

Water colours with pen outlines; imp., $11\frac{3}{4} \times 18\frac{3}{4}$ in.

Engraved by Newton in 'Antiquities of Ionia,' Vol. II., pl. 48.

21. Gymnasium at Troas; Exterior. A massive triple archway of masonry, mutilated at the top, and partly hidden by dense trees and thicket, and heaps of fallen stones in front of it; in the foreground a group of Turks resting and making coffee.

Water colours with pen outlines; imp., $11\frac{5}{8} \times 20$ in.

Engraved by Byrne in 'Antiquities of Ionia,' Vol. II., pl. 52; and in aquatint by Paul Sandby, 1777.

22. Gymnasium at Troas; Interior. Interior of the ruin, the lower part of the arches and masonry hidden by the irregularly mounded earth; at the l. the triple archway, with earth and shrubs above it; two Turks seated on the rocks in the foreground.
Water colours with pen outlines; imp., $11\frac{7}{8} \times 20$ in.
Engraved by Byrne in 'Antiquities of Ionia,' Vol. II., pl. 53; and in aquatint by Paul Sandby.

23. The Castalian Spring. A fissure between two towering crags, opening out into the foreground, where among the loose stones of a dry torrent bed oozes up the Castalian spring; above the spring, in the cliff face r., is the little chapel of St. John, half hidden by a plane tree, believed by some to be the tree famous in antiquity as said to have been planted by Agamemnon. At the l. are two Greeks and a woman with a pitcher; a man leading a horse appears from the l.
Water colours, with some pen-work and body colours on the figures; imp., $16\frac{1}{8} \times 12\frac{1}{2}$ in.

24. The Cave of Archidamus on Hymettus. Interior of the cave looking towards the entrance, which is from above; in the foreground r. is a mutilated stone effigy, seated; scattered around are fragments of heavy stones, one of them inscribed with the name of Archidamus; propped against the entrance is a tree trunk by which a native is ascending to the daylight.
Water colours with pen outlines; imp., $12 \times 20\frac{5}{8}$ in.
Engraved in aquatint by Paul Sandby.
Nos. 1–24 were presented by the Dilettanti Society before 1837.

[25–34] Views in Switzerland.

25. Lower Part of the Valley of Chamouny. View from an upland looking down on the valley of the Arve, flowing down from the l., to the snowy peaks, glaciers, and pine-covered sides of Mont Blanc; in the foreground a girl with a basket on her head moving along a path to a chalet, the roof of which appears above the slope; two cows l.
Water colours, with some pen-work; imp., 13×19 in.
Engraved by W. Woollett.

26. The Mer de Glace, Chamouny. View on the margin of the Mer de Glace, beyond which l. rises a mass of jagged aiguilles; towards the r. the glacier flows through a chasm, disclosing further aiguilles with clouds wreathed about them; in the foreground are two peasants by the edge of the glacier. Signed *Pars. delin*^{t} and inscribed *The original drawing engraved by W. Woollett.*
Indian ink with water-colour tint; imp., $13\frac{3}{8} \times 19\frac{1}{8}$ in.

27. The same Subject; a more finished drawing. In this version, prepared for the engraver, the details are emphasized, the pine trees in the r. foreground are brought nearer the edge of the paper, and a peasant and some goats are introduced on the boulders at the brink of the glacier.
Water colours and body colours; imp., $13 \times 19\frac{1}{4}$ in.
Engraved by Woollett.

28. Part of the Valley of Chamouny. View from the mountain side looking down on the Arveiron, which flows down from the glacier at the head of the valley, between two peaks of the Mont Blanc range; in the foreground a shepherdess talking to a boy seated on the ground, and at the l. a man and boy under two pine trees, with two sheep and a goat.
Water colours and Indian ink, with some pen-work; imp., $13\frac{1}{4} \times 19\frac{1}{4}$ in.

29. The Devil's Bridge, in the Canton of Uri. The foaming torrent of the Reuss, in the St. Gothard Pass, spanned by the slender bridge at the l., over which some peasants are leading a horse, while a man drives his oxen along the road towards the r., followed by his wife and child, and three other figures with a pack horse are passing round the bend of the road where it disappears round the craggy mountain side.
Water colour and Indian ink, with some pen-work; imp., $13\frac{1}{8} \times 19\frac{1}{8}$ in.
Engraved by Woollett.

30. The Valley of Lauterbrunnen, and the Staubbach. View looking along the narrow valley, with high pasture slopes and woods beneath towering cliffs r., from which three cascades leap, the nearest and most magnificent being the

Staubbach; in the foreground l. an old man going along a road, with the church tower and roofs of Lauterbrunnen among the trees below l., and cows in the pasture r.

Water colours and Indian ink, with some pen-work; imp., $13\frac{1}{8} \times 19\frac{1}{8}$ in.

Engraved by Woollett.

31. Valley and Glaciers of Grindelwald. View from the village of Grindelwald looking to the lower glacier which comes down over the neck between the Mettenberg l. and a spur of the Eiger r.; in the space between appears the distant snowy mass of the Finsteraarhorn; the upper glacier is partly seen at the l. between the Mettenberg and the Wetterhorn. In the foreground r. a girl with a flock of sheep, by a path leading to a group of chalets; other chalets are scattered among trees on the undulating pastures, and a number of men (omitted in the engraving) are busy in a field at the l.

Water colours and Indian ink; imp., $13 \times 19\frac{1}{8}$ in.

Engraved by Woollett.

32. The Glacier of Grindelwald. A bare valley, crossed by the glacier from l. to r. close to the foreground, where the jagged ice is bordered by a grassy slope with a single pine at the edge and bushes r.; two peasants l., one seated, the other standing and looking down on the glacier.

Water colours and Indian ink; imp., $12\frac{3}{4} \times 19\frac{1}{4}$ in.

33. The Rhone Glacier and the Source of the Rhone. View of Mont Furca, with the Rhone glacier heaped on its shoulder l. and spreading in a mounded mass to the r.; from a blue vault in the ice the stream issues and rushes down the slope to the valley r.; trees and grass in the foreground, and huge boulders, on one of which, at the l., three travellers are resting.

Water colours and Indian ink, with some pen-work; imp., $13 \times 19\frac{1}{4}$ in.

34. Bridge near Mont Grimsel. A slender bridge of one arch spanning a torrent which foams down into the centre foreground between steep and rocky slopes; two men with horses, followed by two men with a cow, are crossing the bridge; beyond, the road is seen winding along the mountain side, above which rises the snowy mass of Mont Grimsel.

Water colours and Indian ink, with some pen-work; imp., $13\frac{1}{8} \times 19\frac{1}{4}$ in.

35. Portrait of Miss Croney of Killarney. Full half-length of a young lady, seated facing to front, the head inclined a little r., eyes looking full, hands on lap with fingers touching.

Indian ink with water-colour tint; imp., $14\frac{1}{2} \times 10\frac{1}{4}$ in.

Nos. 25–35 were purchased May, 1870, with the exception of No. 26, purchased 1868.

PARTRIDGE, John (b. 1790, d. 1872). Portrait painter; born at Glasgow; pupil of T. Phillips, R.A.; in France and Italy from about 1823 to 1827; became fashionable as a portrait painter, being employed by the Queen and Prince Consort; exhibited at the Royal Academy (till 1846) and at the British Institution, sending a few subject pictures as well as portraits; worked in London.

1. Portrait of Sir John Login. Head in full face, looking slightly r.

Black, white and red chalk on brown paper (cut at the top corners); imp., $15\frac{5}{8} \times 11\frac{7}{8}$ in.

Sir John Spencer Login, b. 1809, graduated M.D. of Edinburgh; entered the service of the East India Company as surgeon, 1832; held various important posts in India; guardian of the Maharajah Duleep Singh; knighted 1854; d. 1863.

Purchased January, 1878.

PATCH, Thomas (d. 1782). Painter and engraver; studied art in London; went young to Italy with R. Dalton and worked in Rome from before 1750 to 1753, when he removed to Florence, where he resided till death; published works on Masaccio, Fra Bartolommeo, and Ghiberti, with etchings by himself, notable for their appreciation of early Florentine art; painted caricatures, conversation pieces and landscapes.

1. Portrait of a Lady. Head and shoulders of a lady of middle age, in profile looking l.; low dress and ribbon round neck.
   Black chalk; roy., $7\frac{1}{4} \times 5\frac{1}{8}$ in.

2. Portrait of a Gentleman. Head and bust in full face, eyes looking slightly r.; wearing wig. In an oval.
   Red chalk; roy., $6\frac{1}{4} \times 4\frac{1}{8}$ in.

3. Portrait of a Gentleman. Head and bust of a gentleman, resembling in features the portrait last described, but younger; in full face, looking slightly r.; wearing wig. In an oval.
   Red chalk; roy., $7\frac{1}{4} \times 5\frac{5}{8}$ in.

4. Three on one mount, roy., viz.:—
   (*a*) Panel of Ornament. Half of a square pattern with rosette ornament.
   Red chalk; $2 \times 3\frac{1}{2}$ in.
   (*b*) Bronze Head of Medusa.
   Red chalk; $3\frac{1}{2} \times 4\frac{1}{8}$ in.
   (*c*) Figure of Perseus. A figure carrying a sickle and a wallet, clothed in a chlamys and a winged cap, and with a sort of saw attached to the calves of the legs, standing on a pedestal with steps. Apparently drawn from an Italian Cinque-cento copy of a Greek or Etruscan Perseus, with a misunderstanding of certain details; thus the wings attached to the sandals have become a meaningless saw; the helmet of Hades has been transformed and enlarged by a sort of bat wing attached behind, added perhaps as attribute of an evil spirit whom the figure may have been supposed to represent.
   Red chalk; $7\frac{1}{4} \times 3\frac{5}{8}$ in.

5. Three on one mount, roy., viz.:—
   (*a*) Grotesque Ornament. Grotesque ornament with a goose and an old man's head.
   Red chalk and Indian ink; $2\frac{3}{8} \times 2\frac{3}{8}$ in.
   (*b*) Panel of Ornament. Panel of Renaissance ornament under a cornice.
   Indian ink; $3\frac{5}{8} \times 6\frac{1}{8}$ in.
   (*c*) Trophy of Musical Instruments; carved in relief on a panel.
   Sepia wash and pen; $2\frac{3}{4} \times 6\frac{3}{4}$ in.
   All purchased July, 1875.

PATON, Walter (worked about 1820–1840). Draughtsman and writing master; biography unknown.

1. Portrait of Charlotte, Princess of Wales. Miniature bust portrait of the Princess in an oval, three-quarter face turned r., eyes looking nearly full, l. hand on breast; very minutely executed with a pen in imitation of an engraving, and surrounded by an inscription with elaborate flourishes, *Sacred to the Memory of her late lamented Royal Highness Charlotte Princess of Wales*, etc., followed by Campbell's lines, *Still may thy name speak concord from the tomb*, etc. Signed *Walter Paton script.* Two locks of hair, Princess Charlotte's and Prince Leopold's, are fastened at the lower edge of the paper.
   Pen-and-ink; imp., $19\frac{3}{4} \times 16$ in.
   Charlotte Augusta, b. 1796, only daughter of George IV. and Caroline of Brunswick, who were totally estranged before her birth; brought up in seclusion; engaged for a time to William, Prince of Orange, afterwards to Prince Leopold of Saxe-Coburg, whom she married 1816; died in child-bed 1817, universally lamented for her simplicity and charm of nature.
   Presented by the artist, August, 1848.

PAYNE, William (worked about 1776–1813). Water-colour painter; came from Plymouth to London 1790, already known as a landscape painter, and soon became the most fashionable drawing master of the day; noted for his technical innovations in water colours, and for the mannered style of his later works; Associate 1809–1812 of the Water Colour Society; exhibited at various galleries 1776–1813.

1. Bear Bridges, near Okehampton, Devon. A stone bridge of two arches across a stream, the bank of which forms the foreground; on the further bank is a tree r. and a man on a horse riding towards the bridge, over which a peasant drives two oxen; beyond are low hills with Okehampton church and vicarage l. Signed *W. Payne.*
   Water colours; roy., $12\frac{1}{8} \times 16\frac{1}{4}$ in.
   Exhibited 1790.
   Purchased August, 1859.

2. Coast Scene with Figures. Part of a rocky cove, with the sea r. and fishermen hauling up a net from the water; in the l. foreground a group of four men by a rock, above which another man with a staff is climbing the cliff; rocks with trees above them shut in the cove; twilight effect.
   Water colours and body colours on brown paper; roy., $8 \times 11\frac{3}{4}$ in.
   Purchased June, 1871.

3. Landscape Composition. Remains of a castle on an island in a river which flows in rapids out at the l.; a rocky shore in the foreground with tree l.; in the distance a mountain seen in an opening between wooded slopes.
   Water colours; roy., $12\frac{1}{2} \times 18\frac{1}{2}$ in.
   Purchased October, 1877.

4. Ferry on the Wye. A ferryboat, with two women as passengers, putting off from the bank at the junction of a creek with the river; a number of figures on the bank, in front of a cottage; at the back of a cottage an old tower in a garden, and the sails of boats partly seen r.; in the foreground, separated by the creek from the other bank, two men gathering drift wood.
   Water colours; roy., $7\frac{3}{4} \times 5\frac{5}{8}$ in.

5. Landscape with a Church. View from a bridge over a streamlet which comes down under trees from the r.; on the bridge l. a man talking to an old woman and boy; beyond at the l. a small church in a hollow, partly seen above the intervening ground. Signed *W. Payne.*
   Water colours; roy., $5\frac{1}{4} \times 7\frac{3}{8}$ in.
   Nos. 4 and 5 were purchased August, 1879.

6. Torbay. A beach at low tide with a boat and capstan near the water r., and two large boats further off l., drawn up near a road which winds down densely wooded slopes to the beach; fishermen busy about the larger boats, and masts, tackle, lobster pots, etc., on the sand; a sailor and his wife come over the beach l. towards the foreground; across the bay appear the softly wooded hills now occupied by Torquay, and the promontory of Hope's Nose r. Signed *W. Payne.*
   Water colours; roy., $10\frac{7}{8} \times 15\frac{3}{8}$ in.
   Purchased August, 1890.

PEARSON, William (worked about 1798–1813). Water-colour painter; exhibited landscapes at the Royal Academy and elsewhere 1798–1809; painted in the manner of Girtin.

1. Mountains and Lake. Wide view looking over a desolate prospect of moorland and mountain, obscured by heavy rain-clouds which blur the distant ranges; near the foreground l. is part of a lake fed by a stream coming down from the hills r., and with a farm among trees overlooking its further shore. Signed and dated *W. Pearson Feby.* 1802.
   Water colours; imp., $12 \times 19\frac{1}{2}$ in.
   Purchased May, 1890, at the Percy sale.

[2–23] Drawings in the Crace Collection of London Views, purchased November, 1880. These drawings are of different character from the usual work of William Pearson, but no other artist of the time, bearing this name, is recorded.

2. The West Front of St. Ann's Church, Princes Street, Soho, 1810.
Water colours; $8\frac{1}{4} \times 5\frac{1}{2}$ in.
No. 6 in Portfolio xviii.

3. North Front of St. Mary Magdalen Church, Knight Rider Street, 1812.
Water colours; $8 \times 6\frac{1}{4}$ in.
No. 8 in Portfolio xx.

4. St. Benet's Church, Paul's Wharf, Thames Street, 1810.
Water colours; $8 \times 6\frac{1}{4}$ in.
No. 11 in Portfolio xx.

5. Church of St. Andrew Wardrobe, 1810.
Water colours; 8×6 in.
No. 13 in Portfolio xx.

6. St. Michael's Church, Queenhithe, North Front, 1812.
Water colours; $8 \times 6\frac{1}{2}$ in.
No. 18 in Portfolio xx.

7. Church of Allhallows the Great, Thames Street.
Water colours; $6\frac{5}{8} \times 8\frac{1}{4}$ in.
No. 28 in Portfolio xx.

8. St. Anthony's Church, Watling Street, 1810.
Water colours; $8\frac{1}{2} \times 6\frac{1}{4}$ in.
No. 34 in Portfolio xx.

9. St. Austin's Church, North Side of Watling Street, 1810.
Water colours; $8 \times 6\frac{1}{4}$ in.
No. 36 in Portfolio xx.

10. St. Mary Aldermary Church, Bow Lane, 1812.
Water colours; $8\frac{3}{4} \times 6\frac{1}{2}$ in.
No. 38 in Portfolio xx.

11. St. Swithin's, Cannon Street, North Front, 1812.
Water colours; $8\frac{1}{4} \times 6\frac{5}{8}$ in.
No. 51 in Portfolio xx.

12. St. James's Church, Duke's Place, Aldgate, 1812.
Water colours; $7\frac{1}{2} \times 7\frac{3}{4}$ in.
No. 96 in Portfolio xxiii.

13. The New Church of Allhallows, London Wall, 1810.
Water colours; $8 \times 5\frac{3}{4}$ in.
No. 85 in Portfolio xxv.

14. Church of St. Giles, Cripplegate, 1813.
Water colours; $6\frac{1}{2} \times 8$ in.
No. 116 in Portfolio xxv.

15. Church of St. Vedast, Foster Lane.
Water colours; $8 \times 6\frac{3}{4}$ in.
No. 150 in Portfolio xxv.

16. St. Mary Magdalen, Bermondsey.
Water colours; $6\frac{1}{2} \times 8\frac{1}{4}$ in.
No. 10 in Portfolio xxxiv.

17. Church of St. John, Horsleydown.
Water colours; $8\frac{1}{4} \times 6\frac{1}{2}$ in.
No. 31 in Portfolio xxxiv.

18. St. Olave's Church, Southwark, S. Front.
Water colours; $8\frac{1}{4} \times 6\frac{1}{2}$ in.
No. 107 in Portfolio xxxiv.

19. View of Christchurch with the Old Houses in Front, 1810.
Water colours; $6\frac{1}{4} \times 8$ in.
No. 1 in Portfolio xxxv.

20. St. Alban's Church, Wood Street.
Water colours; $8\frac{1}{4} \times 6\frac{1}{2}$ in.
No. 36 in Portfolio XXI.

21. South View of St. Andrew Undershaft.
Water colours; $8\frac{1}{4} \times 6\frac{1}{2}$ in.
No. 71 in Portfolio XXIII.

22. Old Houses at the N.W. Corner of the Minories and Aldgate, looking towards St. Botolph's Church, 1810.
Water colours; $8\frac{1}{2} \times 6\frac{1}{2}$ in.
No. 92 in Portfolio XXIII.

23. St. Saviour's Church, S.W. Front, Southwark.
Water colours; $6\frac{1}{4} \times 8$ in.
No. 129 in Portfolio XXXIV.

PECKITT, William (b. 1731, d. 1795). Glass painter; born at Hursthwaite, Yorkshire; pupil of Price; worked at York; painted windows at Oriel and New Colleges, Oxford, and at Trinity College, Cambridge.

1. Head of a Cherub. Cut out and pasted on a piece of paper inscribed *Head of Cherub designed and painted by the late W^m. Peckitt—York.*
Body colours; roy., $9\frac{1}{2} \times 7\frac{1}{2}$ in.
Presented by C. F. Bell, Esq., October, 1901.

PENLEY, Aaron Edwin (b. 1807, d. 1870). Water-colour painter; worked in London; exhibited (chiefly portraits) at the Royal Academy 1835–57, but best known for his landscapes, mostly exhibited with the New Water Colour Society, of which he was a member; a teacher of drawing, and author of several treatises on water-colour painting.

1. Castle and Lake. A lake reflecting on its further shore the round towers of a ruined castle, with woods l., and a group of trees r.; mountains in the distance.
Water colours, with touches of body colour; roy., $7\frac{3}{8} \times 13\frac{1}{4}$ in.
Purchased May, 1885.

2. View from Birdlip, Gloucestershire. View from the brow of the Cotswolds, looking l. over the plain to the Malvern hills; in the r. foreground a path, leading among quarries, where stonemasons are at work near a hut; an old woman goes along the path, to the l. of which is a cluster of boulders with a boy sitting near them, and further off two artists sketching, and a donkey standing by. Inscribed *At Burdlip n^r Cheltenham—the Malvern hills in the distance.*
Water colours; imp., $10 \times 19\frac{1}{4}$ in.

3. Study of Boulders. A mass of rocks on the bank of a brown hill stream which flows round them into the r. foreground; trees and bushes on the slope l.; beyond, a glimpse of open moorland with distant rain. Signed *A. Penley.*
Water colours; imp., $10\frac{5}{8} \times 17\frac{3}{8}$ in.

4. Rocks on a Hillside. A rough hillside sloping down from the r., and covered with loose rocks and heather. Signed and dated in pencil *At Taliaris Park South Wales*, 1860, *A. Penley*, and in ink *Aaron Penley, at Taliaris* 1860, *South Wales.*
Water colours; imp., $12\frac{3}{4} \times 19\frac{3}{4}$ in.
Nos. 2–4 were purchased June, 1871.

PERRY, Francis (b. 1765). Engraver; born at Abingdon; studied painting under Vanderbank and Richardson, but abandoned this for work as a draughtsman and engraver of topographical views and of coins and medals; executed the plates for Ducarel's 'Anglo-Gallic Coins,' 1756, and himself published a series of British Medals.

1. Head of Bishop Latimer; from a Medal. Medal with profile head looking r.. with beard and wearing cap; round the medal the inscription *Hugo Latimerus, Episcopus Wigornien.* Signed *F. Perry fe.*
   Pen-and-ink; roy., 4 × 3¾ in.
   Bequeathed by the Rev. C. M. Cracherode, 1799.

PETERS, Rev. Matthew William, R.A., (b. 1742, d. 1814). Painter; born in the Isle of Wight; studied art in Dublin; exhibited at London galleries from 1766, and became well known for his portraits and subject pictures; painted several subjects for Boydell's Shakespeare Gallery; paid several visits to Italy; elected A.R.A. 1771; R.A., 1777; took orders 1783, and held livings in Leicestershire and Lincolnshire; many of his works were very popular through engravings.

1. Portraits of Maria and Charlotte Fortescue. Two heads of young ladies in an oval; the elder sister, at the r., turns her head slightly to the l. and looks in the same direction; the younger is seen in full face over her sister's shoulder, her eyes turned a little r.; both have their blonde hair massed above their faces and tied with pink ribbons.
   Pencil and chalks, touched with body colour; roy., 10 × 8⅛ in.
   Portraits of the two daughters of the Rt. Hon. James Fortescue; Maria Catherine was married, 1781, to Captain John Sloper, and afterwards to Colonel George Francis Barlow; died a widow about 1853. Charlotte was married, 1796, to Sir Henry Goodricke, of Ribston Hall, Yorkshire.
   Purchased April, 1901.
2. Scene from 'The Merry Wives of Windsor.' Falstaff dressed as Herne the Hunter, with stag's horns on his head, standing between Mrs. Page and Mrs. Ford, one of whom beckons to Sir Hugh Evans behind a tree l.; behind at the r. Anne Page and others as fairies carrying tapers in procession.
   Pen-and-ink, with Indian-ink and water-colour wash; imp., 13¾ × 17⅝ in.
   Purchased July, 1878.

PETRIE, George (b. 1789, d. 1866). Landscape painter and antiquary; son of a portrait painter; painted landscapes in various parts of Ireland, and made illustrations for several guide books; elected member of the Royal Hibernian Academy 1828; best known by his writings on Irish Antiquities, especially the Round Towers; published 'Ancient Music of Ireland,' 1855.

1. Kilniddery Castle, Wicklow. A near view of the Tudor mansion from the grounds, with a pond in the l. foreground. Signed and dated *George Petrie delt.* 1822.
   Indian ink and indigo; roy., 8⅝ × 13⅞ in.
   Engraved by T. Barber in G. N. Wright's 'Guide to the County of Wicklow,' London 1822.
   Purchased May, 1890, at the Percy sale.

PHILIPS, Charles (worked about 1820). Draughtsman; biography unknown.

1. Portrait of Maria Graham, afterwards Lady Callcott. Head turned r. nearly in profile and looking r., wearing turban over short waving hair. (The bust very faintly pencilled.)
   Black chalk; roy., 9⅛ × 7⅛ in.
   For biography of Lady Callcott see under her name, Vol. I., p. 178.
   Purchased March, 1872.

PIERCE, Edward (d. 1698). Sculptor and mason; son of Edward Pierce, a decorative painter and assistant of Van Dyck; pupil of Edward Bird, and employed as assistant by Wren; executed a marble bust of Cromwell, and other statues and monuments; worked in London.

1. Pillar at Seven Dials, London. Elevation of a Doric pillar on a pedestal with a pinnacle at the top surrounded by sundials (blank in the drawing), three of which are shown. Drawn to scale and inscribed *A Stone Pillar with Sun-Dyals, to which are directed 7 streets in St. Giles' Parish, commonly called the Seven Dyals, formerly a Lay stall: designed and drawn by Edw^d. Pierce Sculpto*[r].
   Pen-and-ink, with Indian-ink wash; imp., 20⅛ × 12⅜ in.

   Under the date October 5, 1694, Evelyn records: 'I went to see the building beginning neere S^t. Giles', where 7 streets make a star from a Doric pillar placed in the middle of a circular area.' The column was removed in 1773, and in 1820 set up on the green at Weybridge, where it now is. All who described the dials gave their number as seven, but the actual stone is hexagonal, as appears also from the drawing.

2. Design for Monument to the 2nd Duke of Buckingham in Westminster Abbey. An elaborate monument: in the centre a military trophy and the effigies of the Duke and Duchess on a sarcophagus under a canopy, with a figure of Fame blowing a trumpet on a cupola above; at the sides, between Corinthian pilasters, are statues of the Duke and Duchess as in life; on the plinth are seated figures of Faith, Hope, Wisdom and Fortitude; at the top are Genii with wreaths and palms, a lion and an eagle and trophies. Below the sarcophagus lies the figure of a baby with a coronet on its pillow, with two weeping cherubs on either side. Inscribed *Designed by Edw^d. Pierce for the Duke of Buckingham to be set up in Westminster Abbey.*
   Pen-and-ink, with Indian-ink and sepia wash; atl., 19⅞ × 19½ in.

   Both purchased June, 1881.

PILLEAU, Henry (worked about 1850–1893). Landscape artist; worked in London; exhibited at the New Water Colour Society and other galleries, 1850–1893; painted landscapes both in oils and water colours.

1. A Shady Lane. A lane leading from the foreground between trees which overarch it and screen the sky with foliage; at a bend in the road a woman in a red cloak comes into view. Signed *H. Pilleau.*
   Water colours; roy., 16⅞ × 13¼ in.

   Purchased October, 1886.

PILLEMENT, Jean (b. 1727, d. 1808). Painter; born at Lyons; designed for Gobelins tapestry; came to England before 1757; painted landscape and *genre* subjects in oils, but best known by his chalk and gouache drawings, which were engraved in large numbers; worked afterwards chiefly at Lyons, also in various parts of Europe.

1. Landscape with Cottages. A pond with cottage and trees r. in the foreground, and other cottages at the top of a slope l.; a girl with a laden donkey coming from the cottage through a gap in a fence; a man on a path going up the slope, and a cow and two goats on another path. Signed *J. Pillement.*
   Black chalk and stump: roy., 12 × 16⅞ in.

   Purchased June, 1860.

PINWELL, George John (b. 1842, d. 1875). Water-colour painter and book illustrator; born in London; drew on wood for Dalziels and other firms from 1863, contributing illustrations to 'Good Words,' 'Once a Week,' etc.; elected associate of the Water Colour Society 1869, member 1870; painted chiefly subjects from literature, in a style allied to that of F. Walker, but with less landscape element; worked in London; died of consumption, which a visit to Tangier failed to arrest.

[1–3] Water-colour drawings.

1. Study of a Girl. Head and bust of a girl wearing a small cap above the red-brown hair which falls on each side of her sunburnt face; her head is inclined to one side, and her eyes closed; dress partly sketched in, but unfinished.
   Water colours and body colours; roy., $6\frac{5}{8} \times 5\frac{1}{2}$ in.
   Purchased November, 1881. From the artist's sale.

2. Town Children and Town Sheep. Scene in a London park, with sheep and lambs in the foreground, and a young tree r.; at the l. a girl, holding a baby on her arm and leading a young boy, comes over the grass towards the sheep; in the background figures passing to and fro on a gravel walk, with trees behind.
   Monochrome (brown) water-colour sketch, heightened with white; roy., $11\frac{7}{8} \times 9\frac{5}{8}$ in.

3. A Fairy Tale. A lady in a high-peaked cap and gown with long train standing in a wainscotted room; she holds a paper in her hand and looks over her shoulder to some figures slightly indicated at the l.
   Pen-and-ink, water-colour, and body-colour sketch; roy., $4\frac{1}{2} \times 7$ in.
   Nos. 2 and 3 were purchased June, 1886.

[4–8] Drawings on wood.

4. Illustration to Goldsmith's Poems. A girl sitting at a desk, the drawer of which lies open, looking down on a book which she holds in one hand, and a pressed flower which she holds in the other. Signed with monogram.
   Pencil on boxwood, heightened with white; 5×4 in.
   Engraved by Dalziels for their 'Illustrated Goldsmith,' p. 261, as headpiece to 'Stanzas on Woman.'

5. A Family in Church. A pew in which a man sits r. while his young wife kneels beside him, and a little girl sits in the corner l. The figures are dressed in the costume of the Commonwealth period. Signed with monogram and dated '66.
   Pen-and-ink on boxwood, heightened with white; $4\frac{3}{4} \times 4$ in.

6. Illustration to Goldsmith's 'Good Natured Man,' Act V. A room in the inn; Croaker entering l. and surprising his son Leontine and Olivia, who sit talking about him at the r.; Leontine looks round as his father asks, 'How does he look now?' Signed with monogram.
   Pen-and-ink on boxwood, heightened with white; $7 \times 5\frac{1}{8}$ in.
   Engraved by Dalziel for 'Goldsmith's Works,' p. 311.

7. Illustration to Goldsmith's 'She Stoops to Conquer,' Act II. Marlow and Miss Hardcastle conversing; she sits l. smiling to herself, while he sits in extreme embarrassment looking at the floor and twisting a handkerchief in his hands; behind them is a harpsichord. Signed with monogram.
   Pen-and-ink on boxwood, heightened with white; $7 \times 5\frac{1}{8}$ in.
   Engraved by Dalziel for 'Goldsmith's Works,' p. 343.

8. Illustration to Goldsmith's 'She Stoops to Conquer,' Act V. Marlow on his knees before Miss Hardcastle, taking her hand and protesting, 'Does this look like security?' Behind a screen r. appear the heads of Mr. and Mrs. Hardcastle. Signed with monogram.
   Pen-and-ink on boxwood, heightened with white; $7 \times 5\frac{1}{8}$ in.
   Engraved by Dalziel for 'Goldsmith's Works,' p. 375.
   Nos. 4–8 were purchased October, 1893.

PLACE, Francis (b. 1647, d. 1728). Draughtsman, etcher, and engraver; of a Durham family; articled to an attorney in Gray's Inn, but on the outbreak of the Great Plague left London and settled at York, drawing crayon portraits, animals, and still life, but better known by his topographical landscapes, both drawn and engraved, in the manner of his friend Hollar; one of the earliest, if not the earliest, of English mezzotinters.

1. York, from without Castle Gate Postern. View on the Ouse, looking towards the bridge which spans it at some distance off; at the r. beyond trees and the old walls rise the Minster and the main buildings of the city; in the foreground are men fishing from the river bank, and further off, men and women drying linen in a meadow.
   Sepia wash and pen; roy., $6\frac{3}{8} \times 12\frac{1}{8}$ in.

2. 'York, S.E. by S.' A long view of the city from without the walls; the Minster and the castle, from which a salvo is being fired, being prominent in the centre; undulating fields in the foreground, with a man and a woman standing together at the r. Inscribed *York S.E. by S.*
   Pen-and-ink, with Indian-ink and pale green wash; roy., $6\frac{3}{4} \times 29\frac{1}{2}$ in.

3. 'York, from beyond the Water Tower at St. Mary's.' View on the Ouse, with the Water Tower on the bank l.; a barge on the stream is being towed towards the city, which appears beyond, with the towers of St. Martin's and All Hallows', and the spires of St. Mary's and All Saints'. Inscribed with above title and with names of churches, etc.
   Pen-and-ink, with Indian-ink and red wash; roy., $3\frac{7}{8} \times 17\frac{3}{4}$ in.

4. York from opposite Mary Gate Tower. View of the city from the Ouse, which flows along the foreground, showing the Tower l. with the ruins of St. Mary's Abbey behind, and the Minster further off, towards the r. The drawing is unfinished at the r.
   Pen-and-ink over pencil; roy., $5\frac{1}{8} \times 16$ in.

5. Four drawings on three leaves of a sketch book, inlaid in one sheet, as follows:—(*a*) Reverse of leaf 1 and obverse of leaf 2, (*b*) reverse of leaf 2 and obverse of leaf 3, (*c*) reverse of leaf 3, (*d*) obverse of leaf 1.

   (*a*) 'York from Fisher Gate Barr.' A long view with the Minster in the centre, the Castle and the ruins of St. George's Church near the foreground r. Inscribed with above title (*Barr* being substituted for *Postern*) and with names of buildings, etc.
   Pen-and-ink, with Indian-ink wash; roy., $3\frac{7}{8} \times 17\frac{3}{4}$ in.

   (*b*) View of Ely. View of the cathedral and city from the N., fields sloping gently to the foreground. The spire on the cathedral west tower has been removed.
   Pen-and-ink and grey wash; $4 \times 17\frac{5}{8}$ in.

   (*c*) Boston, Lincolnshire. View from the W., with the church tower rising above the low roofs of the town.
   Pen and sepia; $3\frac{7}{8} \times 8\frac{3}{8}$ in.

   (*d*) Slight Sketch of a Landscape.
   Pen-and-ink; $3\frac{3}{4} \times 8\frac{1}{2}$ in.

6. Ouse Bridge, York. Near view of the bridge, from the middle of the river, with the little chapel at the r. Inscribed *Ous Bridg York*, 1703. *Between the Butments or first spring of the arch* $83\frac{1}{2}$ *feet or* $27\frac{2}{3}$ *yards.*
   Sepia wash and pen; roy., $4\frac{5}{8} \times 11\frac{3}{4}$ in.
   This view and the next may be compared with the two views by Girtin, Nos. 43 and 44 in this Catalogue.

7. Ouse Bridge, York. A near view of the main arch of the bridge and of the chapel over the two side arches r.
   Pen-and-ink, partly washed with Indian ink; roy., $8\frac{1}{2} \times 11$ in.

8. 'Prospect of St. Mary's Abbey near York.' View of the Ouse, on which are boats, with the ruins of the abbey on rising ground beyond. Inscribed with above title.
   Pen-and-ink, with Indian-ink wash; roy., $7\frac{1}{2} \times 12\frac{3}{8}$ in.

9. Richmond Castle from the S.E. View of the Swale valley and the town of Richmond set in the hollow at a little distance, and the ruins of the Castle, with the tall keep crowning the hill at the r.; a man standing by his horse in the l. foreground. Inscribed on a margin below *The South East side of Richmond Castle with part of the Towne in* 1674.
   Pen-and-ink, with Indian-ink and water-colour wash; roy., $7 \times 11\frac{1}{2}$ in.

10. Richmond Castle. A near view of the ruins from the N.W. with the keep l. Inscribed in pencil and pen *Richmond Castle.*
    Pencil and sepia wash, partly gone over with pen and sepia; roy., $4\frac{1}{2} \times 17\frac{1}{2}$ in.

11. Part of Richmond Castle. An archway and closed door in the wall, ending in a broken tower l. Inscribed (twice) *Part of Richmond Castle*, and dated 1689.
    Pen and sepia, with Indian-ink wash; roy., $5\frac{3}{4} \times 8\frac{3}{4}$ in.

12. Pickering Castle from Cattgate's Mill, 1715. View of the ruins of the castle, built on a series of mounds at the l. with a road curving round it r.
    Pen-and-ink, with Indian-ink wash; roy., $8\frac{5}{8} \times 16\frac{1}{8}$ in.

13. Ruins of Knaresborough Castle. Part of the ruins, standing l. on the top of a precipitous cliff. Inscribed *Part of the ruines of Knaisborough Castle.*
    Pen-and-ink, with sepia wash; roy., 7×14 in.

14. Ruins of Knaresborough Castle, 1711. Remains of a square tower and two round towers on a cliff at the r. Inscribed *Part of the ruines of Knaisborough Castle* 1711.
    Pencil, with sepia wash; roy., $7\frac{3}{4} \times 12\frac{1}{8}$ in.

15. Ruins of Knaresborough Castle, 1703. A near view of the remains of one of the main parts of the castle. Inscribed *Part of the ruines of Knaisborough Castle*, 1703, *F. P.*
    Sepia wash and pen; roy., $12\frac{5}{8} \times 16\frac{1}{4}$ in.

16. The Dropping Well, Knaresborough. A steep moss-tufted rock l., from which the water drips into a pool below. Inscribed *The Droping Well Knaisborough F. P.*
    Indian ink, with pen-and-ink outlines; roy., $12\frac{7}{8} \times 16$ in.

17. The Dropping Well, Knaresborough. View of the rock from the other side, with steps going up at the l. Inscribed *The Droping Well Knaisborough F. P.*
    Indian ink, with pen-and-ink outlines; roy., 4×9 in.
    Compare the view of the same spot by Francis Nicholson, described above.

18. A Castle on a Hill. A hill sloping to the r. foreground, with ruins of a castle wall and tower on the top.
    Pen-and-ink, with Indian-ink wash; roy., 4×9 in.

19. *Ob.* Ruins of Byland Abbey, Yorkshire. Part of a wall with one of the ruined pinnacles of the west front l. Inscribed *Part of the Ruines of Byland Abbie.*
    Indian-ink wash and pen; roy., $12\frac{1}{4} \times 7\frac{3}{4}$ in.

    Rev. Ruins of the same Abbey. Fragments of the walls, from the interior. Inscribed *Part of the Ruines of Byland Abbie.*
    Sepia, with some pen-and-ink.

20. Ruins of the same Abbey. Part of the west front, from the interior. Inscribed *a peece of Byland Abbie* 1713.
    Pen-and-ink and sepia wash; roy., $7\frac{1}{8} \times 7\frac{1}{8}$ in.

21. Ruins of Easby Abbey, Yorkshire. View of the ruins l. partly hidden by rising ground, with farm buildings r. Inscribed *Easby Abby by Richmond.*
    Indian ink over pencil; roy., $5\frac{7}{8} \times 17\frac{1}{8}$ in.

22. Cleveland Port, Yorkshire. A hamlet with ruined towers of old fortifications on the sea, and a ship on the stocks. On the same sheet, l., a sketch of a woman's figure. Inscribed *Cleveland.*
    Pen-and-ink, with slight Indian-ink and water-colour wash; roy., $8\frac{3}{4} \times 13\frac{1}{4}$ in.

23. Scarborough Castle from the N.W. View of the ruins on the top of the cliff, with the sea l. Inscribed *Scarborough Castle from the Nor West.*
Sepia wash and pen; roy., $4\frac{3}{8} \times 16\frac{5}{8}$ in.

24. *Ob.* Bridlington Quay. View on the beach with the jetty projecting r. into the sea, and houses on a high bank beyond. Inscribed *Bridlington Key.*
Pen-and-ink, with Indian-ink wash; roy., $4 \times 17\frac{3}{4}$ in.

Rev. Views at York. Two round views, one inscribed *The Tower Gate at York*, the other inscribed *York from the river Ouse without Skeldergate Postern.* Also a study of rocks.
Pen-and-ink.

25. *Ob.* Scarborough from Burlington Road. A long view from the cliffs to the S. of the town with the sea r. Inscribed *Scarborough from Burlington Road, distance about* 2 . . . [word illegible].
Pen-and-ink and water-colour tint; roy., $4 \times 17\frac{1}{8}$ in.

Rev. Two Views. Two round views, one inscribed *Part of Sherif Hutton Castle*, the other a castle with river and boats in the foreground. Also, an unfinished sketch of Ely Cathedral.
Pen-and-ink and Indian-ink wash.

26. Coast near Bridlington. View looking N.; cliffs l., and boats on a rough sea r. Inscribed *By Bridlington.*
Sepia wash and pen; roy., $6\frac{1}{2} \times 16$ in.

27. 'Hull from Holderness Side.' A long view of the town with the tower of Holy Trinity Church rising towards the l., and fort r.; marshes in the foreground. Inscribed with above title.
Sepia wash and pen; roy., $4\frac{7}{8} \times 16\frac{1}{8}$ in.

28. *Ob.* Block-house, Hull. A small detached fort on the shore of the estuary; a ship and boats on the water l. Inscribed *One of the Block Houses att Hull.*
Pen and sepia, with Indian-ink and sepia wash; roy., $4 \times 8\frac{7}{8}$ in.

Rev. Unfinished Subject. A group of saddled horses, in a circle (with a pencil sketch of an artist seated drawing).
Pen-and-ink.

29. The South Side of Kingston Basin, Hull. The basin, with the town on the further shore, and the block house r. Inscribed *The South Side of Kingstone byson, Hull*, and with names of the various buildings, etc.
Pen-and-ink, with Indian-ink and indigo wash; roy., $7 \times 17\frac{1}{2}$ in.

30. *Ob.* View of the Coast of Lincolnshire. View on a sandy shore looking across the Humber to the coast of Lincolnshire; a ship is near the shore. Inscribed *Lincolnshire.*
Pen and sepia, with slight water-colour wash; roy., $3\frac{3}{4} \times 8\frac{1}{2}$ in.

Rev. Baynard's Castle. View of a village and bridge over a river. (With a pencil sketch of the castle, in a circle.)
Pen-and-ink, with Indian-ink wash.

31. Part of Berwick Castle. View of the Tweed with the castle on a cliff l. and hills r. Inscribed on a margin below *Part of Berwick Castle.*
Pen-and-ink, with neutral tint wash; roy., $5 \times 16\frac{1}{4}$ in.

32. Dunstanborough Castle. The castle ruins on a hill r., cornfields l. below, and the sea beyond, with ships in the offing. Inscribed *The Ruines of Dunstanborough Castle in Northumberland in A^o* 1678. Signed *F. P.*
Pen-and-ink, with some Indian-ink wash; roy., $5 \times 16\frac{7}{8}$ in.

On the reverse is part of an inscription by a former owner: *Bath Jan.* 11, 1762 *Given me that Ev. by Wadham Wyndham, Esq., at his own house; his Lady was daughter to Mr. Place, who made this drawing.*

Nos. 1–32 were purchased February, 1850.

33. Tynemouth Castle and Lighthouse. View on the shore, with the sea l. and the castle and lighthouse on the cliff. Inscribed *Tinmouth Castle and Lighthouse, by the ingenious Mr. Francis Place.* Signed *Fra. Place Fecit.*
Pen-and-ink, with Indian-ink and yellow wash; roy., $6\frac{5}{8} \times 18_{\blacktriangle}$ in.
Purchased November, 1866.

34. A Rocky Island. A small island of precipitous rock with a few buildings on it and ships and boats anchored near; in the foreground l. a boat by a small headland.

Pen-and-ink, with Indian-ink wash; roy., 5 × 9 in.

Place etched a number of Mediterranean views similar to this, though he is not known to have travelled to the Mediterranean himself.

Purchased February, 1850.

35. *Ob.* Heads of Ducks. Seven studies of heads of ducks in various positions. Signed *F. Place.*

Pen-and-ink and sepia wash; roy., $8\frac{1}{4} \times 12\frac{5}{8}$ in.

Rev. Head of a Duck. With a small study of a duck on water. Signed *F. P. delin.*

Pen-and-ink and sepia wash.

36. Studies of Waterfowl. Heads of four birds, against three of which are inscriptions: *The Head of a Mallard. The head of a fishing fowl. The black diver or Scotor wh. is described in Mr. Willoghby's booke. This was kild upon Ous* 170 $\frac{8}{9}$. *The whole body is black foote and all.*

Pen-and-ink and water-colour wash; roy., $8\frac{1}{8} \times 12\frac{5}{8}$ in.

Nos. 35 and 36 were purchased January, 1857.

37. View of York from without Skeldergate Postern. View looking up the Ouse to the Ouse Bridge l., and the city r. Inscribed with above title and with names of buildings, etc.

Pen-and-ink, with Indian-ink and sepia wash; imp., $8\frac{1}{2} \times 22\frac{3}{8}$ in.

38. Part of York Castle from Clifford's Tower. View looking down on a building with a central tower and wings, facing a grass enclosure; at the r. the Ouse winds away into the flat country, passing the village of Fulford on the l. Inscribed with names of places, etc.

Pen-and-ink, with some water-colour wash; imp., $10\frac{3}{4} \times 24\frac{1}{4}$ in.

39. *Ob.* Part of the Ruins of Middleham Castle. Interior angle in the ruin, mounded up with earth. Inscribed *Part of the ruins of Midlam Castle*, 1711. Signed *F. P.*

Pen-and-ink, with sepia wash; imp., $12\frac{1}{8} \times 14\frac{1}{4}$ in.

Rev. Part of Middleham Castle. A wall with a great rent in it, and tower beyond.

Pen-and-ink, with sepia wash.

40. Knaresborough Castle. View looking across the Nidd to the scattered ruins of the castle on the opposite hill, with water-mill below l. Inscribed *Part of Knaisborough Castle with the Mills*, 1711.

Pen-and-ink, with sepia and water-colour wash; imp., 8 × $21\frac{1}{8}$ in.
Nos. 37–40 were purchased February, 1850.

POCOCK, Nicholas (b. about 1741, d. 1821). Painter, chiefly of marine subjects; born at Bristol; went to sea early, and commanded the ships of a Bristol merchant, sketching on his voyages; exhibited at the Royal Academy from 1782, sending chiefly sea and battle pieces; worked in London 1789–1817; one of the founders of the Water Colour Society 1804; painted landscapes as well as marine pictures, both in oils and water-colours.

1. H.M.S. 'Windsor Castle.' The ship is seen from some distance astern, firing a salute from her starboard guns; in the foreground a sailing boat stranded on a beach, and two men rowing a small boat near it; in the offing r. a sloop, and l., further off, a man-of-war.

Water colours; roy., $5\frac{3}{4} \times 8\frac{3}{4}$ in.

2. Lynton, Devonshire. View looking up the Bristol Channel, with hills sloping to the water, and the foaming Lyn coming down a valley and under a bridge at the r.; in the foreground, l., a group of three children sitting on the banks of the stream, two men, one sitting and one standing, in the centre, and at the r. some cottages clustered near the bridge; on the opposite bank is a house. Signed and dated, *N. Pocock*, 1801.

   Water colours; roy., $10\frac{1}{4} \times 14\frac{5}{8}$ in.

3. View on the Sea Coast. View looking from a lane, where it emerges on open ground bordering a blue bay, with a headland running out from the r. beyond; trees on either side of the lane and a cottage at the bottom of it l.; in the l. foreground a man seated by the wayside, near a thatched shed.

   Water colours; roy., $7\frac{1}{8} \times 10\frac{3}{8}$ in.

4. On the Coast of Somerset. A cove under the cliffs, with the boats on the beach r., and fishermen bringing oars, nets, etc., up from the water l.; a cutter a little way out at sea, and high cliffs in the distance.

   Water-colour sketch over black chalk; roy., $5\frac{5}{8} \times 8\frac{5}{8}$ in.

5. Shipping in a Storm. A three-masted lugger running before the wind, another lugger in the distance l., and a frigate r.; rough sea and stormy sky.

   Indian-ink and water-colour sketch; roy., $9\frac{1}{8} \times 10\frac{7}{8}$ in.

   Nos. 1–5 were presented by Sir Walter C. Trevelyan, Bart., December, 1870.

[6–8] Drawings of the action between Sir Samuel, afterwards Viscount, Hood and De Grasse off Martinique. Hood was sent by Rodney, early in 1781, to blockade Martinique. He represented to Rodney his dangerous leeward position, should the French fleet arrive, but without effect. On the morning of the 29th April De Grasse's fleet of twenty ships appeared, and effected a junction with the four French ships at Fort Royal. After a partial action De Grasse retired into Fort Royal and Hood joined Rodney.

6. The English and French Fleets off Fort Royal Bay, Martinique, April 29, 1781, at 7 a.m. Stern view of the English fleet in line of battle ahead, the French fleet in the distance stretching across from l. to r.; at the l. four of the French ships at anchor in Fort Royal Bay; at the r. a single ship (the Prince William) sailing to join the English line.

   Water colours and Indian ink; roy., $7\frac{3}{4} \times 16\frac{1}{8}$ in.

   A MS. memorandum acquired with the drawing describes it as follows: *No.* 1. *The English fleet, consisting of* 18 *sail, commanded by Sir Saml. Hood, having been driven to leeward by Currents during the Night, stretching to the south^d^ in line of battle ahead to fetch up with the evening—the Prince William joining the Fleet from Gross Ilet* [Gros Islet] *St. Lucia. The French Fleet, consisting of* 20 *sail, coming down before the wind and forming their line—their rear stretching into Fort Royal Bay, to cover their Convoy and effect their junction with the ships in the bay—the* 4 *sail at anchor are the ships which afterwards joined.* Signed and dated *Pocock*, 1784.

7. The English and French Fleets, in the same position, from a different point of view. The English fleet is seen at some distance coming up from the l., the Prince William in the foreground sailing to join it: the French fleet stretches parallel to the English r., engaged in forming its line; in the r. distance the coast of Martinique.

   Water colours and Indian ink; roy., $7\frac{5}{8} \times 16$ in.

   The corresponding memorandum has *No.* 2—*Position of the English and French Fleets* 20*th April* 1780 [sic] *off Fort Royal Bay, Martinique at* 7 *o'clock a.m. The same as No.* 1.—*but diff^t^ point of view.* Signed *Pocock.* The date should have been 29th April, 1781.

8. Partial Engagement between the English and French Fleets, off Martinique. Part of the English fleet engaged with part of the French fleet, both being seen from the rear; beyond, the coast of Martinique. Signed and dated *N. P.* 1784.

   Water colours and Indian ink; roy., $7\frac{3}{4} \times 16\frac{1}{8}$ in.

The corresponding memorandum has *No.* 3—*Second position, the English Fleet standing to the North, Having tack'd to near the Enemy, as the Wind broke them off, when they open'd the Diamond* [i.e., the Diamond Rock] *several of the Van were separated at some distance from the centre, which the French endeavour'd to take advantage of, and bore down to attack them,* 8 *o'clock a.m.* 29*th April*, 1780 [sic]. Signed and dated *Pocock* 1784.

9. Skirmish between the English and French Fleets off Dominica, 9th April, 1782. View of the English van advancing in line ahead, engaged by the French centre also advancing at the l. and parallel to the English, while the French van l. sails round to renew the attack; in the distance r. is the rest of the English fleet (commanded by Rodney) and l. the mountains of Dominica. Signed *N. P.*

Water colours and Indian ink; roy., $7\frac{7}{8} \times 16\frac{1}{4}$ in.

The corresponding memorandum has *No.* 4—*Position of the English and French Fleets on the* 9 *h of April* 1782 *at* ½ *past* 10 *a.m. The French Centre and Van attacking the English Van, consisting of eight ships under Sir Saml. Hood in a constant routine tacking and wearing in succession, the Alfred coming into her station, Commodore Affleck with part of the Van coming up with a light breeze. The Centre and Rear becalm'd at a great distance. N.B. This action by damaging and disabling several of the Enemy's ships secured the victory of the* 12*th.* Signed and dated *Pocock* 1784.

Nos. 6–9 were purchased December, 1876, at the Major sale.

10. Eastbourne, Sussex. View looking W. along the seashore to Eastbourne, a cluster of houses facing the sea, and the downs, ending in Beachy Head, beyond; in the foreground a boat with two officers in the stern putting off through the rough water to a brig heaving-to at the l.; on the beach r. two fishermen near a hauled-up smack; a small lugger near the brig, and a cutter beyond it l. Inscribed *Eastbourne, Sussex.*

Water colours; imp., $12\frac{7}{8} \times 17\frac{3}{4}$ in.

11. Dunster from Blue Anchor, Somerset. View looking across a bay to Dunster town and castle, and the hills behind, with Dunkery Beacon in the distance; in the foreground a beach with a huge overhanging rock l., and some boys and girls by a smack hauled up near the water's edge; in the bay a barque tacking from the r.

Water colours; imp., $12\frac{1}{8} \times 17\frac{3}{8}$ in.

12. Brockly Combe, Somerset. Part of a wooded valley, with a kiln l., and a man emptying lime into it from a wheelbarrow; in the foreground a little girl and boy stand talking to a boy who is sitting on a stone with a dog beside him; a man with faggots going up a path in the background, and a cart further off. Signed and dated *N. Pocock* 1790.

Water colours; imp., $13\frac{1}{2} \times 18\frac{5}{8}$ in.

Nos. 10–12 were presented by Sir Walter C. Trevelyan, Bart., December, 1870.

13. Ischia from Posilipo. A rocky shore, with groups of peasants; three fishermen drinking in a grotto r., a group of girls and two men talking in the foreground; sailors more to the l., drinking at the water's edge, and others putting off in a boat; in the distance the peaked island of Ischia and rocky coast r.; in the bay an English frigate under full sail and a felucca nearer the shore l.; evening light. Signed and dated *N. Pocock* 1793.

Water colours; ant., $21\frac{3}{4} \times 31\frac{1}{2}$ in.

Purchased June, 1871.

14. Vignettes to Falconer's 'Shipwreck,' inserted opposite the engravings by Fittler in a copy of the edition of 1804.

(1) The Launch of the 'Britannia' Merchantman at Deptford. The ship, just launched, gliding down the river, gay with flags; in the foreground l. men on a wharf and on a lighter, cheering; beyond, the towers of Greenwich.

Water colours; $4 \times 5\frac{1}{4}$ in.[1]

[1] The drawings have been inlaid on extra pages of the book. The measurements given are those of the original pieces inlaid.

Engraved by J. Fittler for the title-page of the poem. 'Mr. Pocock's design in this View,' according to an editorial note, 'was to give an exact Portrait of a Merchant Vessel employed in the Levant Trade when Falconer wrote.'

(2) The Ship unmooring by Moonlight at Candia. The ship near shore with fore topsail loose and sheet hauled home; at the r. a felucca partly hidden by the shore, and the town of Candia beyond; at the l. the island of Standia. Signed and dated *N. Pocock* 1803, and inscribed *Shipwreck Canto y^e^ first, lines* 788, 789. *All hands unmoor, proclaims a boistrous cry | All hands unmoor, the cavernd rocks reply | Roused from repose, aloft the sailors swarm.*

Water colours; 6¾ × 5¼ in.

Engraved by Fittler, p. 9.

(3) The Water Spout. A water spout with the ship l. firing at it, Mount Ida and the Cretan coast beyond. Signed and dated *N. Pocock* 1803, and inscribed *Canto* II. *l.* 41.

Water colours; 4¾ × 5¼ in.

Engraved by Fittler, p. 51.

(4) The Ship driving past Falconera. The ship, with mizzen-mast cut away, scudding before the storm past a beacon-tower on the rocky isle of Falconera. Signed and dated *N. Pocock* 1803. Inscribed *Shipwreck Canto y^e^ 3^d^ line* 119. *Four hours thus scudding on the tide she flew | then Falconera's rocky height they view*, etc.

Water colours; 8⅛ × 5¼ in.

Engraved by J. Fittler, p. 97.

(5) Arion and the body of Palemon; rejected design. Arion on a rock below Cape Colonna holding the dying Palemon by the hand; the faces are obliterated. (Above, a pencil sketch for the figures arranged as in the complete design.)

Water colours; 9 × 5¼ in.

(6) Arion and the body of Palemon; final design. Arion on a rock in the sea, wringing his hands, over the body of Palemon, who lies drowned at his feet; beyond, Cape Colonna with its temple.

Water colours; 5¾ × 5¼ in.

Engraved by J. Fittler, p. 139.

Purchased July, 1888.

POND, Arthur (b. about 1705, d. 1758). Painter and engraver; studied in London and in Rome; became a successful portrait painter in London; well known also for his etchings and engraved reproductions of Italian Masters.

1. Study for Portrait of Jonathan Richardson, Senior. Head in three-quarter face turned r., eyes looking full, wearing a morning cap. Signed *Pond delin;* and inscribed *Constans et Lenis Cato, Vale! Vale!*

Red chalk; roy., 18½ × 12½ in.

For Richardson's biography see in this Catalogue under his name.

Purchased June, 1881.

POOLE, Paul Falconer, R.A. (b. 1807, d. 1879). Painter; born at Bristol; almost entirely self-taught; painted domestic and idyllic subjects, afterwards scenes from history, poetry, and romance; elected A.R.A. 1846, R.A. 1861; worked in London.

1. A Girl at a Well. A girl, bare-headed and bare-footed, in red bodice and yellow petticoat, resting a pannikin on the edge of a stone fountain r., with eyes turned towards the l.; a misty background, and at the l. a tall foxglove. Signed and dated *P. F. Poole,* '37.

Water colours; imp., 15¾ × 12⅜ in.

Bequeathed by Henry Vaughan, Esq., August, 1900.

POPE, Alexander (b. 1688, d. 1744). Poet and amateur painter; born in London; the famous author of 'The Rape of the Lock,' the 'Epistle to Arbuthnot,' the 'Essay on Man,' and the 'Dunciad'; drew from childhood, and studied painting under Charles Jervas; laid out the celebrated grounds of his villa at Twickenham, where he lived from 1719; painted and copied portraits; designed a fan, and a small frontispiece to his 'Essay on Man.'

1. A View in Pope's Garden at Twickenham. A small octagonal open temple of fantastic design with an altar smoking in the centre backed by rock work, with arched grottoes on either side and with trees behind; in the l. foreground a fountain with Nereids and Tritons, a rainbow gleaming in the spray; at the r. a bust of Homer, near which a painter, palette in hand, talks to a companion who examines the temple through a glass; in the centre a tripod with a dolphin.

   Pen-and-ink, with sepia wash; imp., $11\frac{3}{8} \times 15\frac{5}{8}$ in.

   Purchased November, 1872.

POPE, Alexander (b. 1763, d. 1835). Actor and painter; born in Cork; son of a miniature painter; drew crayon portraits for some time as a profession in Cork, but soon took to the stage, played at Covent Garden or Drury Lane 1785–1827, and was famous in tragic and pathetic parts; continued to paint miniatures throughout life; exhibited at the Royal Academy 1787–1821.

1. Portrait of Henry Grattan. Half-length, turned to front, the face in three-quarters turned r. and looking r.; blue coat and stock, with single eyeglass hanging from the neck by a ribbon.

   Water colours, highly finished; roy., $5\frac{3}{8} \times 4\frac{1}{2}$ in.

   Engraved in stipple, with the addition of a chair and curtain, by J. Godby, and published 1810. A whole-length portrait by Pope of Grattan was engraved by E. Scriven and published 1814.

   Henry Grattan, statesman, b. 1746 in Dublin; after practising for a time at the bar, he sat from 1775 till 1800 in the Irish House of Commons, where he supported the popular cause with extraordinary eloquence and success; entered the English House of Commons 1805 and held a seat in it till his death in 1820, but refused office, though a zealous Whig; one of the most famous of British orators, noted for the fire and fervour of his speeches, his political consistency and his broad and exalted views.

   Purchased May, 1863.

PORTER, Sir Robert Ker (b. 1777, d. 1842). Painter, born at Durham; brother of Jane Porter, the novelist; studied in London at the Royal Academy; painted several panoramas of battles and sieges, some of the first of their kind; appointed historical painter to the Tsar, 1804, and painted large pictures in St. Petersburg; travelled in Finland, Sweden, Germany, and Spain (where he accompanied Sir John Moore's expedition), revisiting Russia 1811, and marrying a Russian princess; travelled 1817–1820, in Georgia, Persia, etc.; British Consul in Venezuela 1826–41; author of several works on his own travels; died at St. Petersburg.

1. Cossacks charging Infantry. A mounted Cossack about to plunge his lance into a prostrate soldier, whose comrades are fleeing l.; at the r. other Cossacks riding on.
   Pencil sketch; roy., 7⅞ × 10 in.

2. The Death of Rutland. The young Earl of Rutland kneeling before Lord Clifford and begging his life, while Clifford raises his sword to strike him. Illustration to Shakespeare, Henry VI., Part III., Act I., Sc. 3. Inscribed *Sketch for Death of Rutland. R. K. Porter*, 1796.
   Red chalk, roy., 7¾ × 6 in.

3. Vignette Design to Jane Porter's 'Field of Forty Footsteps.' A serpent entwining itself round a burning torch, a crown, and a sceptre (on which its teeth fasten), among sprays of oak leaves; an allegory of the Civil War and execution of Charles I. Inscribed "*The cruellest deed that ever disgraced a nation.*" *Field of Forty Footsteps. R. K. P.*
   Sepia wash and pen on stone-gray paper, heightened with white; roy., 10⅞ × 9⅝ in.
   On the reverse is a quotation from the romance, Chap. 2, p. 28, etc., not referring to the design, which is not engraved in the Edition of 1828.

4. Studies of Athletes. Two men grappling in the Pancratium; two youths throwing the dice; two runners in the foot-race; three riders in the horse-race. Inscribed *Pancratium—Discus—the Foot Race—the Horse Race.*
   Pen-and-ink, with sepia wash; roy., 9⅛ × 7¼ in.

5. Students and Athletes. A sheet of studies, similar to the last: a student in cap and gown reading; two other youths lying in the open air and also reading; two wrestlers; two boxers; and the wasted corpse of a man lying on his back. Inscribed *Study—The Athletæ—Wrestlers—The Cestus.*
   Pen-and-ink, with sepia wash; roy., 9 × 7¼ in.

6. Study of a Head. A man's head in three-quarter face, looking down l.
   Pencil; roy. 4⅜ × 3½ in.

7. Types of Heads. A row of profiles, arranged according to their facial angle from that of an intelligent European type to that of a negro, a dog, and a swan; other types of profile sketched below.
   Pen-and-ink; roy., 7⅝ × 9¼ in.
   Nos. 1–7 were transferred from the Department of MSS., October, 1850.

8. Two on one mount, roy., viz.:—
   (*a*) Illustration to Troilus and Cressida, Act III., Sc. 2. Pandarus taking Cressida by the arm and presenting her to Troilus, who stands l.
   Indian ink over pencil; 3⅝ × 2⅞ in.
   (*b*) Illustration to Henry VI., Part III., Act II., Sc. 5. The King standing l. against a rock and clasping his hands in grief as he looks at the soldier, who has just recognized his father in the man he has killed, and whose body he carries up the hill towards Henry.
   Indian ink over pencil, 3⅝ × 2⅞ in.
   Purchased August, 1868.

9. A Warrior charging. An old warrior on horseback, with sword and shield uplifted, rushing on to the r.
   Indian ink: roy., 3⅝ × 2¾ in.
   Etched by J. Neagle.
   Purchased July, 1889.

10. Charge of the Scots Greys at Waterloo. The Greys charging from the l. on the bayonets of the French Guards, drawn up r.; in the foreground dead and dying soldiers, and at the l. more of the Guards firing at the Greys. On a separate strip of paper beneath is *The Scotch Greys charging the Young Guard at Waterloo. R. K. Porter.*
   Pen-and-ink outline; imp., 14⅜ × 21¼ in.
   Transferred from the Department of MSS., October, 1850.

11. Sketch book containing sketches made during the campaign of Sir John Moore in Portugal and Spain, 1808–9; $4\frac{1}{4} \times 7\frac{1}{8}$ in.

In autumn, 1808, Sir John Moore was left Commander-in-Chief of the British Forces in the Peninsula. He himself was with part of his army at Lisbon; the remainder was sent out to join him by way of Corunna. Moore left Lisbon 27th October, and effected a junction with the force from Corunna at Majorga on 20th December. The whole army was advancing, and within two hours of Soult's force, when an intercepted letter brought the news that Napoleon had entered Madrid, and that the line of retreat into Portugal was cut off. Moore decided to retreat on Corunna, which was reached 13th January, 1809. The embarkation had begun when the French attacked. They were beaten off, but Moore was killed in the action, 16th January.

(1) Aqueduct at Lisbon. Continuous view on two pages of the book. Inscribed *Acquaduct at Lisbon, Oct.*, 1808.
Pen and sepia, with sepia and indigo wash.

(2) Well in a 'Quinta.' Slight sketch.
Pencil.

(3) Convent at Carlaxo. Inscribed *Carlaxo Convent.*
Pen-and-ink.

(4) Distant View of Santarem. Inscribed *A distant view of the town of Santarem, in Estremadura, Portugal.*
Pen-and-ink and sepia wash.

(5) Tancos, on the Tagus. A village on the bank and a castle on an island in the river. Inscribed *A view of the village and castle of Tancos, on the river Tagus.*
Indian-ink wash and pen.
Engraved in aquatint by I. C. Stadler.

(6) 'Sazados' (Sarzedas). Bare upland rising in a peak.
Sepia wash and pen.

(7) 'Pass of the Mountains from Cardizos.'
Pen-and-ink.

(8) Idanha Nova. Ruins of a castle on a hill overlooking a plain. Inscribed *The Castle of Idanhia Nova, Portugal.*
Pen-and-ink.

(9) A Mountain Pass, with soldiers in the foreground. Inscribed *Between Abrantes and Villa del Rey, on the pass of the mountains.*
Sepia wash and pen.

(10) Sarzedas. View of the village. Inscribed *Sazados.*
Pen-and-ink.

(11) Idanha Nova. The castle and village. Inscribed *Idanhia Nova.* Dated *12th Novr.*
Pen-and-ink.

(12) The Serra d'Estrella from Zibrera. Continuous view, on two pages. Inscribed *Sketched from Zebrera.*
Pen-and-ink.

(13) The same view continued. On two pages. Inscribed *Continuation of the same line from Zebrera. Monday, 14th.*
Pen-and-ink.

(14) Bridge over the Elga at Segura. Inscribed *Sagoura and the river Elga, the Roman bridge which crosses it and joins the two kingdoms of Portugal and Spain.* 1808. *Novr.*
Sepia wash and pen.
Engraved in aquatint by I. C. Stadler.

(15) Roman Arch on the Bridge at Alcantara. Inscribed on the back *The Arch on the bridge at Alcantara in Estremadura, built by order of Trajan.*
Sepia wash and pen.

(16) Mill at the Foot of Trajan's Bridge.
Slight pencil sketch.

(17) Plasencia and the Mountains behind it. Inscribed *A distant view of Plasentia.*
Pen and sepia, with monochrome wash.

(18) Near View of Plasencia. Continuous view on two pages. Inscribed *The city of Plasentia, Cathedral Bridge, etc.*
Pen and sepia, with monochrome wash.

(19) Aqueduct of Plasencia. Inscribed *the city of Plasentia and its aquaduct.*
Pen and sepia, with monochrome wash.

(20) Bridge over the Tormes at Salamanca. Inscribed *The City of Salamanca and bridge, Nov. 28th, 1808.*
Pen and sepia, with water-colour tint.

(21) Distant View of Salamanca. Inscribed *Salamanca from the river, on the Madrid road,* 1808.
Pen and sepia, with water-colour tint.

(22) Interior of Salamanca Cathedral.
Sepia wash and pen.

(23) A Bullock Cart.
Slight pencil sketch.

(24) The Bridge at Alcantara.
Pen and sepia, with water-colour tint.

(25) Salamanca.
Pen and sepia, with water-colour tint.
Engraved in aquatint by I. C. Stadler.

(26) Ploughing with Oxen.
Slight pencil sketch.

(27) Convent of San Domingo. Inscribed *Convent of San Domingo or Dominique.*
Pen and sepia, with sepia and indigo wash.

(28) Aloijos. Inscribed *Aloijos.*
Pen-and-ink.

(29) Toro, and the Duero Valley. Inscribed *Castle of Torro and distant country with the river Duero.*
Pen and sepia, with sepia and indigo wash.

(30) Castle of Toro, from a ravine below. Inscribed *Torro, the castle of.*
Pen and sepia, with sepia and indigo wash.

(31) Monastery at Toro. A monastery on a precipitous rock, and a view over the Duero valley. Inscribed *a monastery at Toro.*
Pen and sepia, with sepia and indigo wash.

(32) Distant View of Benavente. The army marching towards the city from the foreground. Inscribed *Benevente from the opposite heights on the Mayorga road.*
Pen-and-ink.

(33) A Castle on the Rock. Inscribed *Castle at Benevente.*
Pen and sepia and indigo wash.

(34) Machicolated Towers. Inscribed *Part of the castle at Benevente.*
Pen and sepia, with sepia and indigo wash.

(35) Plain of Benavente, with a tower on a high rock l. Inscribed *Plain of Benevente.*
Pen and sepia, with sepia and indigo wash.

(36) A Convent on a Hill in Leon. The army marching along a road below. Inscribed *Convent between Bembilberis* [Bembibre?] *and Villa Franca.*
Pen and sepia, with sepia and indigo wash.

(37) A Castle on a Steep Hill. Inscribed *Castle between Villa Franca and Lugo.*
Pen and sepia, with sepia and indigo wash.

(38) A Snow-covered Pass in Galicia. With the army winding along the mountain side.
Pen and sepia, with sepia and indigo wash.

Engraved in aquatint under the title 'Mountain of Nogallis leading to Lugo,' by I. C. Stadler.

(39) Part of the same Pass. Upright view, with soldiers and artillery marching along the steep path. Inscribed *part of the road in the snow mountain.*
Pen and sepia, with indigo and sepia wash.

(40) Explosion of the Powder Magazine at Corunna. View of the bay, crowded with vessels, and hills behind, with the town r.; an enormous cloud of smoke going up from a magazine near the town. Inscribed *Corunna Jany 13th* 1809. *Magazine exploding* 120,000 *barrels of powder.*
Pen and sepia, with indigo wash.

Engraved in aquatint by I. C. Stadler.

According to Napier (Peninsular War, Book IV., chapter 5), there were two magazines, the larger one containing 4,000 barrels of powder, the other a smaller quantity, less than 8,000 barrels in all. The prodigious figure given by Porter must have been a wild exaggeration. The magazines contained arms and ammunition sent out early in 1808 from England, but the Spaniards had neglected to use them; and by Moore's orders they were both blown up on Jany. 13th, the day of his arrival at Corunna, to prevent their falling into the hands of the French.

(41) Lighthouse at Corunna. A lighthouse on a headland overlooking the Atlantic. Inscribed *Pharos at Corunna.*
Pen and sepia, with indigo and sepia wash.

(42) Convent near Benavente. Inscribed *Convent on the plain at Benevente.*
Pen-and-ink.

Purchased February, 1857, at the Utterson sale.

POWELL, C. M. (d. 1824). Marine painter; began life as a sailor; self-taught; painted in oils and water colours; exhibited marine subjects at the Royal Academy and British Institution, 1783–1821.

1. Shipping in a Calm. Calm water, with a low coast r.; near the r. foreground a man-of-war (a frigate), her crew setting her sails; two other frigates at some distance, one anchored l., the other setting sail towards the horizon; nearer, a yacht sailing away with a light breeze, and at the extreme r. in the foreground a boat with men landing on a jetty.
Water colours and Indian ink; roy., $10\frac{1}{4} \times 15\frac{3}{8}$ in.

Purchased June, 1869.

POWELL, John (worked about 1796–1829). Painter and etcher; said to have been born about 1780; painted first in oils, afterwards almost entirely in water colours; exhibited landscapes at the Royal Academy 1796–1829; well known as a teacher; published etchings, both original and after old masters; worked in London.

1. At Ower, near Romsey, Hants. A stream crossed by a wooden bridge r., with a clump of alders l.; on the bridge a man fishing; woods behind. Signed and dated *J. Powell* 1802.
Sepia over pencil; roy., $5\frac{1}{2} \times 8\frac{7}{8}$ in.

2. Landscape, with a River. A river (the Wye?) winding among wooded hills, and flowing into the r. foreground, bordered l. by a path, with a cottage at a little distance, and, nearer, a man sitting on a stile across the path.
   Indian ink over pencil; roy., $8\frac{1}{2} \times 12\frac{5}{8}$ in.
   Nos. 1 and 2 were purchased March, 1868.

3. At Tintern. A road by the banks of the Wye, the water of which just appears at the l. with a tree at the edge; opposite the tree is a row of buildings, the nearest of which is a tall stone water-mill, with a huge wheel; a man on a horse, preceded by a dog, comes along the road, and other figures are farther off near the houses, one in a boat. Signed and dated *J. Powell* 1805.
   Water colours and Indian ink; roy., $10\frac{3}{4} \times 8$ in.
   Purchased October, 1875.

4. Two on one mount, roy., viz.:—
   (*a*) Brinkburn Priory. The ruined priory, with fields and trees between it and a river which comes into the foreground; cattle coming down to water from the r., and two fishermen on the bank beyond.
   Water colours; $2\frac{1}{4} \times 4$ in.
   (*b*) Derwent Water. View on the east shore of the lake, looking south to Borrowdale, with Lodore and the crags above it l.; on the path by the shore, near the foreground, a fisherman with a dog, talking to a girl. Signed *J. Powell.*
   Water colours; $2\frac{1}{2} \times 3\frac{7}{8}$ in.
   Purchased May, 1890, at the Percy sale.

5. At Bridgenorth, Shropshire. View looking up a steep road which comes round a sharp corner from the l.; at the corner on the l. side is a tall gabled house abutting on a sandstone cliff; on the other side of the road is a cottage, with trees on a high bank behind, and in the foreground r. is part of another cottage, in the doorway of which are two women, one about to enter; a man on a pony comes round the corner of the road preceded by a man with a bucket; a woman is hanging out clothes by the further cottage, and there are other less prominent figures.
   Sepia over pencil; imp., $14\frac{3}{8} \times 22\frac{1}{4}$ in.
   Purchased October, 1872.

POWER, A. (worked about 1800). Water-colour painter; worked at Maidstone; exhibited two flower pieces at the Royal Academy, 1800.

1. Two on one mount, roy., viz.:—
   (*a*) A Ruined Abbey. Part of the ruins of an abbey r.; trees l.; two men standing near the priory wall. Signed *A. Power.*
   Water colours; (with framing border) $5\frac{7}{8} \times 7\frac{7}{8}$ in.
   (*b*) A House under Hills. An old gabled house, at the garden gate of which the host is parting with a lady; trees r. and near hills in shadow rising l. Signed *A. Power.*
   Water colours; (with framing border) $6\frac{1}{2} \times 8\frac{1}{8}$ in.

POWER, Ellen (worked about 1700). Flower painter; biography unknown.

1. Sketchbook containing drawings in water colours and body colours of flowers, fruits, birds, and insects.
   (1) A Damask Rose. Inscribed *Damask Rose*, 1.
   (2) A Spray of Filberts. Inscribed *Filberds*, 2.
   (3) Red Lily. Inscribed *Red Lillie*, 3.
   (4) Sweetbriar. Inscribed *Eaglentine*, 4.
   (5) Rose Campion. Inscribed *Rose campion*, 5.

(6) Cowslip. Inscribed *Cowslip*, 6.

(7) Pears on a Bough. Inscribed *Pears*, 7.

(8) Clove Gilliflower. Inscribed *Clove gilli flower*, 8.

(9) A Primrose Plant; with a young frog. Inscribed *Primrose*, 9.

(10) A Spray of Gooseberries. Inscribed *Gooseberries*, 10.

(11) A Daffodil Flower and Bud. Inscribed *Daffodilly*, 12. (Page 11 is missing.)

(12) Flower de luce. Inscribed *Flower de luce*, 13.

(13) A Bough of Cherries. Inscribed *Cherries*, 14.

(14) Borage. Inscribed *Burrage*, 15.

(15) A Cluster of Grapes. Inscribed *Grapes*, 16.

(16) Pink. Inscribed *Pinck*, 17.

(17) A Spray of Barberries. Inscribed *Barberries*, 18.

(18) Columbine. Inscribed *Colobine*, 19.

(19) Hazel Nuts on a Bough. Inscribed *Nutte*, 20.

(20) Carnation. Inscribed *Carnation gi.*, 21.

(21) Single Marigold. Inscribed *Marygold*, 22.

(22) Corn Flower or Blue-bottle. Inscribed *Bothell*, 23.

(23) A Pomegranate on a Bough. Inscribed *Poundgarnet*, 24 ('Pomegarnet' is another old form of the word).

(24) Pansy. Inscribed *Paunsey*, 25.

(25) Foxglove. Inscribed *Foxefingers*, 26.

(26) Strawberry Flower and Fruit. Inscribed *Strauberries*, 27.

(27) Stocks. Inscribed *Stockgilliflower*, 28.

(28) Peascods and Flower. Inscribed *Peasscodes*, 29.

(29) Medlars on a Bough. Inscribed *Medlers*, 30.

(30) Holly Leaves and Berries. Inscribed *Holly*, 31.

(31) Artichoke. Inscribed *Artichoak*, 32.

(32) Titmouse on a bough of berries. Inscribed *Titmouse*, 33.

(33) A Peacock with tail spread. Inscribed *Peacock*, 34.

(34) A Parrot on a perch, with cherries. Inscribed *Parrat*, 35.

(35) A Goldfinch on a thistle. Inscribed *Goldfinch*, 36.

(36) A Robin on a tree-stump, and a bee. Inscribed *Robin-redbreast*, 37. On the back of this page *Ellen Power Booke.*

(37) Figures of Solid Bodies, cube, globe, etc. On a double leaf.

Bequeathed by Sir Hans Sloane, Bart., 1753.

PRIOR, William Henry (worked about 1833–1857). Painter; worked in London; painted chiefly landscape; exhibited in London 1833–1857.

1. View in the Old Elgin Room at the British Museum. View looking down a long wooden gallery, along both sides of which the marbles are ranged; a lady and gentleman stand near the foreground.

Sepia, with colour on the figures; imp., 15¼ × 19 in.

Presented by the artist, January, 1838.

PROUT, John Skinner (b. 1806, d. 1876). Water-colour painter; born at Plymouth; nephew of Samuel Prout; self-taught; spent some time in Australia, then worked in Bristol and later in London; member of the Institute of Painters in Water Colours, and exhibited landscapes, chiefly with that society, 1839–76.

1. At Ivybridge, Devon. View on a stream flowing down among rocks and under trees into the foreground. Signed *J. S. Prout.* Inscribed *Ivy Bridge, Devon, July* 19, 36.
   Water colours and body colours over pencil on blue-gray paper (unfinished); roy., 9½ × 12½ in.
2. Sheepstor, Devon. The banks of a shallow stream, flowing into the foreground r., and overhung with aged trees. Signed *J. S. Prout.* Inscribed *Sheepstor, Devon., July* 9, 36 [part cut off] *Dartmoor.. .. Viper.*
   Pencil on blue-gray paper, heightened with white; roy., 9 × 13 in.
   Both purchased June, 1879.

PROUT, Samuel (b. 1783, d. 1852). Water-colour painter, etcher and lithographer; born at Plymouth; drew for John Britton's topographical publications; drew landscapes, chiefly in the West of England, till about 1818, after which his subjects were almost entirely the foreign architectural and street scenes by which he is best known; worked principally in London; exhibited at the Water Colour Society and elsewhere, 1803–1851; published several books on drawing, and a great number of lithographed sketches.

1. Church at St. Lo, Normandy. Part of the exterior of a Gothic church, ornamented with a crucifix and other sculptures; houses adjoining it l.; in the foreground a number of country folk, mostly women, with white caps and with baskets; other figures at the windows of the houses. Signed *S. Prout.*
   Water colours, with pen outlines; roy., 14 × 9⅜ in.
2. View in Ghent. View in a street looking towards the tower of St. Bavon; at the r. an angle of the town-hall, with market people below, the saleswomen sitting under shelters of matting; in the r. foreground a heap of baskets under an awning.
   Water colours, with pen outlines; roy., 10⅞ × 8¼ in.
3. A Gothic Well. A carved stone well in a courtyard with a low building l., in the door of which a girl sits talking to two other girls sitting near; beyond the well rises part of a church, with trees l.
   Water colours, with pen outlines; roy., 10½ × 8⅜ in.
   Nos. 1–3 were bequeathed by Henry Vaughan, Esq., August, 1900.
4. Stirling Castle. View from the side of the hill on which the castle stands, rising r. upon its rock; at the l. a view over the plain below to the distant Lennox hills; on the terrace beneath the castle rock a few scattered figures. Inscribed *Stirling.*
   Pencil on stone-gray paper; roy., 10½ × 15½ in.
   Purchased October, 1852.
5. Huy. View of the town from the north, the low banks of the Meuse occupying the foreground; the buildings and churches of the town at a little distance on both sides of the stone bridge of eight arches which spans the river; beyond the town rise bold, well-wooded hills, the nearest spur l. crowned by a fort; a barge in the foreground r. Inscribed *Huy.*
   Pencil; roy., 10¾ × 16¾ in.
   Purchased August, 1871.
6. Abbeville. View looking down a street to the S. side of St. Vulfran's Church, with its two towers l. flanking the lofty mass of the uncompleted nave. Inscribed *Abbeville.*
   Pencil; roy., 14 × 11⅛ in.
7. Utrecht Cathedral. View framed in by a lofty cloister arch, looking across the cloister to the tower and west window of the cathedral. Inscribed *Utrecht.*
   Pencil; roy., 16½ × 11 in.
8. At Malines. A small fortified building on the bank of a canal, with the houses of the town beyond, and the great tower of the cathedral rising above the roofs r. Inscribed *Malines.*
   Pencil; roy., 9⅞ × 7 in.

9. Prague Cathedral. View in a street looking towards the tower of the cathedral. Inscribed *Prague.*
Pencil on stone-gray paper; roy., 16¼ × 10½ in.

10. In the Temple of Peace, Rome. View in the interior of the ruin, with a glimpse through an arch at the r. showing the campanile of a church. Inscribed *Temple of Peace.*
Pencil; roy., 14⅛ × 10 in.
Engraved by J. B. Allen for Jennings' Landscape Annual, 1831, p. 171.
Nos. 6–10 were purchased May, 1889, at the Quilter sale.

11. Study of Figures at Ostend. A crowd of country people, men, women and children, at a fair; at the r. a booth with bright coloured stuffs for sale; at the l. a man grinding a knife on a wheel under an umbrella. Inscribed *Ostend.*
Pencil and water colours; roy., 4⅜ × 6¼ in.
Purchased May, 1890, at the Percy sale.

12. In St. Mark's, Venice. The rood screen of the church, and part of the choir beyond, seen from a point under the arch of the S. transept. Inscribed *St. Mark.*
Pencil on stone-gray paper, partly tinted with water colour; roy., 14⅝ × 10⅛ in.
Purchased May, 1893.

13. Anglers. A stream, on the bank of which, l., near a leaning tree, two boys are angling. (An early drawing.)
Black chalk; roy., 4¼ × 6⅜ in.
Presented by J. Deffett Francis, Esq., December, 1873.

PUGIN, Augustus Charles (b. 1762, d. 1832). Architect and draughtsman; born in France; came to London about 1798; pupil of John Nash; studied at the Royal Academy; became well known for his water-colour drawings of architecture; elected associate of the Water Colour Society 1808; drew (with Rowlandson) the plates to 'Ackerman's Microcosm of London'; published 'Specimens of Gothic Architecture' 1821–3; best known by this and other works in promotion of the Gothic revival.

1. Paris, from the Seine. View looking up the Seine to the Pont Royal, with the Tuileries l. and Notre Dame in the distance beyond.
Water colours; roy., 13⅞ × 18¾ in.
Purchased before 1837.

PUGIN, Augustus Welby Northmore (b. 1812, d. 1852). Architect; son and pupil of the preceding A. C. Pugin; famous as an architect for his churches and other buildings in the revived Gothic style; wrote various books on Gothic architecture; designed scenery in his earlier years; and painted landscapes in water colours.

[1–7] Unmounted drawings, made in the artist's boyhood.

1. Design for West Front of a Church, with a spire. Signed and dated *A. Pugin* 1821 and inscribed *my first design A. W. Pugin* 1852. *9 years old.*
Pen-and-ink; 20¾ × 14 in.

2. Study in Perspective: an oil warehouse. Inscribed *Composition, Oil Warehouse* 1822, *A. Pugin.*
Pencil; 11½ × 14¾ in.

3. Archway of a Tudor Building.
Pencil, 6¼ × 3¾ in.

4–7. Illustrations to the 'Arabian Nights.' One of these is dated 1825.
Pencil.
Purchased before 1837.

PURSER, William (worked about 1800–1840). Landscape painter; worked in various parts of England, and in Greece; some of his drawings have been engraved.

1. A Mohammedan Funeral. View looking down a broad road, lined with cypresses and painted monuments, to a blue bay of the Ægean and mountainous coast beyond; advancing up the road comes a funeral procession, headed by a single white-bearded Turk, after whom come the bearers of the gaily decorated coffin. Signed *W. Purser.*
   Water colours; roy., $6\frac{5}{8} \times 9\frac{3}{4}$ in.
   Purchased May, 1890, at the Percy sale.

PYNE, James Baker (b. 1800, d. 1870). Landscape painter; born at Bristol; self-taught; worked at Bristol till 1835, afterwards in London; sketched also on the Continent, chiefly in Italy; member and subsequently vice-president of the Society of British Artists; painted in oils, but more successfully in water colours; much influenced by the later style of Turner; published three sets of his own compositions.

1. Lowes Water. View on the lake looking to the hills about Buttermere, on the further shore, illuminated by warm sunshine from the r., which forms a rainbow on a shower receding l.; on the shore l. a boy with a rope pulling a boat with fishermen to land. Signed *J. B. Pyne N.* 471.
   Water colours, touched with body colours; roy., $10\frac{3}{4} \times 18\frac{5}{8}$ in.
   Purchased December, 1885.

PYNE, William Henry (b. 1769, d. 1843). Painter and etcher; pupil of Henry Pars; painted landscapes with figures, in water colours; member of the Water Colour Society, 1804–9; best known by his 'Microcosm' and other illustrated works; in later life abandoned painting for writing, and edited 'The Somerset House Gazette.'

1. The Traveller. A traveller on horseback, followed by a dog, passing through a gate by some elms into a sloping field in which are great numbers of cattle, their shadows thrown along the grass by the level light from the r.; beyond, scattered elms and distant woods with a church spire rising among them l.
   Water-colour tint, with some pen-work; roy., $6\frac{5}{8} \times 10\frac{7}{8}$ in.
   Purchased October, 1850.

2. Boats and Barges. Six studies of boats on one sheet, the principal being the study of a dung-barge, loaded with manure from a cart on the shore.
   Pen and Indian ink, with slight Indian-ink wash; roy., $8\frac{1}{4} \times 11$ in.
   The principal study was etched in reverse by the artist for the 'Microcosm' (Inland Navigation, pl. 1).

3. Mowers and Haymakers. A number of studies on one sheet; men mowing; mowers resting to drink; girls and boys making haycocks; a farmer on horseback talking to the haymakers; and similar groups.
   Pen and Indian ink, with slight Indian-ink wash; roy., $8\frac{1}{4} \times 11$ in.

4. Rustic Groups. Labourers at dinner, one of them offering refreshment to a traveller on horseback; haymakers drinking; a man with a pitchfork; men mending scythes and rakes; men watering horses; a farmer dismounting to go through a gate.
   Pen and Indian ink, with slight Indian-ink wash; roy., $8\frac{3}{8} \times 11$ in.

5. Shepherds. A shepherd standing; a shepherd seated; a shepherd sleeping while his dog watches the flock; the shepherds and their dogs resting on the downs; a shepherd sleeping.
   Pen and Indian ink, with slight Indian-ink wash; roy., $8\frac{3}{8} \times 11$ in.
   Nos. 2-5 were purchased July, 1869.

6. Five on one mount, roy., viz. :—

(*a*) A Basket Seller. A man with two baskets, accosted by a child sitting by the roadside.
Pencil; $2\frac{3}{8} \times 2$ in.

(*b*) Shepherds. A shepherd reclining on a hillside, another shepherd and a boy standing beside him. Below, a man directing a traveller on horseback.
Pencil, partly gone over with pen-and-ink; $6\frac{1}{4} \times 4\frac{3}{4}$ in.

(*c*) A Horse's Head.
Pen-and-ink; $2\frac{3}{8} \times 2$ in.

(*d*) Reapers. A farmer riding into a field where men are reaping, one of them stopping to drink.
Pencil; $3\frac{3}{8} \times 6\frac{3}{4}$ in.
Etched by the artist in the 'Microcosm' (Harvest, pl. 1).

(*e*) Haymakers. Men and women making haycocks.
Pencil and pen-and-ink; $2\frac{5}{8} \times 6$ in.

7. Five on one mount, roy., viz. :—

(*a*) A Crane at Work. Men working a crane for hoisting heavy stones.
Pencil, $3\frac{3}{4} \times 5$ in.
Etched by the artist in the 'Microcosm' (Cranes, pl. 1).

(*b*) Crane at Work. Men working a crane of similar character to the last.
Pencil; $3 \times 4\frac{1}{4}$ in.

(*c*) *Ob.* A Tripod-Shaped Machine for Hoisting. Unfinished sketch.
Pencil; $5\frac{1}{2} \times 3\frac{1}{4}$ in.

Rev. A Tripod-shaped Machine.

(*d*) Crane for moving Timber. Men working a crane for moving timber.
Pen-and-ink; $3\frac{3}{8} \times 5\frac{1}{2}$ in.
Etched by the artist in the 'Microcosm' (Cranes, pl. 1).

(*e*) Machine for hoisting Cast-Iron. Men lifting cast-iron on to a truck by means of a windlass.
Etched by the artist in the 'Microcosm' (Machines, pl. 1).

8. Five on one mount, roy., viz. :—

(*a*) Horse Mill. A mill used in glass manufactories for grinding flints, worked by a horse.
Pen and pencil; $4 \times 6\frac{7}{8}$ in.
Etched by the artist in the 'Microcosm.'

(*b*) *Ob.* Haymakers at Dinner. Haymakers, to whom a man on horseback brings a keg of beer.
Pencil; $3\frac{7}{8} \times 6\frac{3}{4}$ in.

Rev. A Watering Cart.
Pen and pencil.

(*c*) Haymakers. Men loading a sledge with hay.
Pen-and-ink; $4 \times 5\frac{3}{4}$ in.

(*d*) Rustic Groups. Three men and a woman round a table in the open air; an old woman with faggots approaching. With pencil sketches of women and children above.
Pen-and-ink; $6 \times 5\frac{7}{8}$ in.

(*e*) A Crane. Men loading a cart from a crane.
Pencil and Indian-ink wash, partly gone over with pen; $4 \times 5\frac{3}{4}$ in.

9. Five on one mount, roy., viz. :—

(*a*) Machine for raising Water. Machine worked by a horse moving in a circle.
Pen-and-ink; $4 \times 5\frac{3}{8}$ in.
Etched by the artist in the 'Microcosm' (Mills, pl. 2).

(*b*) Potter's Mill. A horse mill grinding clay.
Pen and pencil; $4 \times 5\frac{3}{8}$ in.

(*c*) Machine for raising Water. Similar to (*a*).
Pencil; $3\frac{1}{4} \times 4\frac{3}{4}$ in.

(*d*) Tanner's Mill. Horse mill grinding bark.
Pen-and-ink, with Indian-ink wash; $3\frac{7}{8} \times 5\frac{3}{4}$ in.
Etched by the artist in the 'Microcosm' (Mills, pl. 2).

(*e*) Chalk Mill. Horse mill grinding chalk.
Pen-and-ink, with Indian-ink wash; $3\frac{7}{8} \times 5\frac{3}{4}$ in.
Etched by the artist in the 'Microcosm' (Mills, pl. 2).

10. Seven on one mount, roy., viz.:—

(*a*) Pedlar and Cottagers. A pedlar leading his packhorse and offering ribbons to a cottage woman and child.
Pencil; $3\frac{1}{2} \times 5\frac{3}{8}$ in.
Etched by the artist in the 'Microcosm' (Pedlars).

(*b*) Sketch for the same Subject. The pedlar and his horse.
Pencil; $3\frac{1}{2} \times 3\frac{7}{8}$ in.

(*c*) A Jew Pedlar. Jew pedlar and two children.
Pencil; $3\frac{7}{8} \times 3\frac{7}{8}$ in.
Etched by the artist in the 'Microcosm' (Pedlars).

(*d*) Pedlar and Cottage Folk. A pedlar with his pack tempting a group of women and children who stand r. to buy his wares; his boy, with a box on his back, at the l.
Pencil; $3\frac{3}{4} \times 6\frac{3}{4}$ in.
Etched by the artist in the 'Microcosm' (Pedlars).

(*e*) A Tinker. A tinker, with boy and dog, crying along the street. Inscribed *Tinker.*
Pencil; $3\frac{3}{4} \times 6\frac{3}{4}$ in.

(*f*) A Chair-mender. A man mending chairs, his wife and child beside him l. Inscribed *Chair mender.*
Pencil; $5\frac{5}{8} \times 4\frac{5}{8}$ in.

(*g*) Pedlar at a House door. A pedlar on his horse showing his pack to two maids and two children.
Pencil; $3\frac{7}{8} \times 5$ in.

11. Five on one mount, roy., viz.:—

(*a*) Cattle Feeding from a Trough.
Pencil; $2\frac{1}{8} \times 4\frac{3}{4}$ in.

(*b*) *Ob.* Carters and Waggoners. Three studies of carts with teams of two horses, and a covered waggon drawn by three horses.
Pencil or pen-and-ink; $8\frac{3}{4} \times 7\frac{1}{8}$ in.

Rev. Knife-grinders. Two studies of a knife-grinder on a donkey-cart, attended by a boy.
Pen and pencil, with Indian-ink wash.

(*c*) Drovers with Cattle.
Pencil; $1\frac{1}{2} \times 3\frac{3}{4}$ in.

(*d*) *Ob.* Manure Cart, with two horses, the leader unharnessed.
Pen-and-ink; $3\frac{5}{8} \times 4\frac{3}{4}$ in.

Rev. Studies of Rowing-boats.
Pencil.

(*e*) Rustic Group. A man on horseback talking to two shepherds, one of them getting over a fence.
Pencil; $2\frac{5}{8} \times 4\frac{3}{8}$ in.

12. Six on one mount, roy., viz.:—

(*a*) Countrymen buying Onions. A woman selling a string of onions to a man in a smock frock seated on the ground, while another man, leaning over a fence, looks on.
Pencil; $2\frac{1}{8} \times 3\frac{1}{4}$ in.

(*b*) *Ob.* Cattle in a Pen.
Pencil: $2\frac{3}{8} \times 2\frac{3}{8}$ in.

Rev. Farmers on their Horses.
Pencil.

(*c*) Shepherds making a Pen for their Sheep.
Pencil; $1\frac{3}{4} \times 3\frac{3}{8}$ in.

(*d*) Drovers with Sheep and Cattle.
Pencil; 2×5 in.

(*e*) Smugglers examining Goods.
Pen-and-ink; $3 \times 2\frac{5}{8}$ in.

(*f*) Cattle at a Market.
Pencil; $2\frac{1}{8} \times 5$ in.
Nos. 6–12 were purchased August, 1871.

13. Landscape with Bridge and Cottage. A stream flowing into the foreground under a wooden bridge, beyond which l. is a cottage; trees on the stream's bank r. and wooded hills in the distance; on the bridge a man riding towards the cottage, and two men sitting on the fence by the road.
Sepia; roy., $7\frac{1}{2} \times 10$ in.
Purchased October, 1877.

14. East Front of Westminster Bridge, and the Abbey. View from the Lambeth side, with two barges unloading in the foreground, and boats on the river; morning light.
Water colours; imp., $12\frac{1}{2} \times 19\frac{1}{2}$ in.
Purchased with the Crace Collection of London Views, November, 1880. Formerly No. 118 in Portfolio V.

15. Six on one mount, roy., viz.:—

(*a*) Groups of Women and Children.
Pen-and-ink; $2\frac{1}{2} \times 8\frac{1}{4}$ in.

(*b*) Men on a Barge laden with Barrels.
Pen-and-ink; $2\frac{3}{8} \times 4\frac{1}{4}$ in.

(*c*) A Horse and Cart.
Pencil; $1\frac{3}{8} \times 2\frac{1}{8}$ in.

(*d*) Two Pigs.
Pen-and-ink; $2\frac{3}{8} \times 4\frac{1}{2}$ in.

(*e*) A Water-cart.
Pen and pencil; $3\frac{7}{8} \times 5$ in.

(*f*) Women at a Large Fountain.
Pencil; $3\frac{3}{4} \times 4\frac{3}{4}$ in.

16. Six on one mount, roy., viz.:—

(*a*) Gunners Loading a Cannon.
Pencil; $2\frac{1}{2} \times 3\frac{1}{2}$ in.

(*b*) Group of Peasants at a Fair.
Pencil; $2\frac{3}{4} \times 4\frac{1}{2}$ in.

(*c*) Drovers Driving Swine from their Pens.
Pencil; $2\frac{1}{2} \times 4$ in.
Etched by the artist in the 'Microcosm' (Cattle Market, pl. 2).

(*d*) Limbering up a Gun.
Pencil; $3 \times 8\frac{3}{4}$ in.

(*e*) Butcher Flaying a Pig.
Pencil; $4 \times 4\frac{7}{8}$ in.

(*f*) Butcher Killing a Pig.
Pencil; $4 \times 4\frac{5}{8}$ in.
Etched by the artist in the 'Microcosm' (Cottage Groups, pl. 2).
Nos. 15 and 16 were bequeathed by H. S. Ashbee, Esq., December, 1900.

RADDON, W. (worked about 1828–1835). Entomologist and draughtsman; well known as an authority on British entomology.

1. Album, containing highly finished drawings of British insects.
   (1) Acherontia Atropos (Lin.).
   Water colours.
   (2) Deilephila Euphorbiæ (Lin.). Two specimens, and the under side of a third specimen. Inscribed *Euphorbiæ Sphinx found at Gray Stones Wood, Braunton.*
   Water colours.
   Engraved by the artist for the 'Entomological Magazine,' 1835, Vol. II., p. 369.
   (3) Deilephila Galii (Rott.).
   Water colours.
   (4) Deilephila Elpenor (Lin.). Two specimens.
   Water colours.
   (5) Cerura Vinula (Lin.). Inscribed *Fed on Poplar and changed Aug.* 18.
   Water colours.
   (6) Deilephila Lineata (Fab.).
   Water colours.
   (7) Larva of a Notodonta and Noctua, on Sprays of Birch.
   Water colours and pencil.
   (8) Slight Sketch of a Butterfly.
   Pencil.
   (9) (*a*) (*b*) Larva of Stauropus Fagi (Lin.).
   Water colours.
   (10) Deilephila Euphorbiæ (Lin.). Larva (on a sprig of spurge), pupa, and imago. Signed *Wm. Raddon Pinxt.*, and inscribed *Euphorbia Lathyris. Part engraved in Entomological Mag.*
   Water colours.
   Engraved by the artist for the 'Entomological Magazine,' 1835, Vol. II., p. 369.
   (11) Deilephila Porcellus (Lin.). Inscribed *Found by Dr. Stephenson on Paling leading to Caen Wood* [?].
   Water colours.
   (12) Deilephila Porcellus. Inscribed *Porcellus.*
   Water colours.
   (13) Larva Melanchra Pisi (Lin.), and of another Noctua.
   Water colours.
   (14) Larva of Caradrina Cubicularis (Bkh.). Inscribed *Caradrina Cubicularis, feeds on wheat.*
   Water colours.
   (15) Larva of Triphaena Fimbria (Lin.). Inscribed *Fimbria.*
   Water colours.
   (16) Two Birch-feeding Larvæ and Cocoon. Inscribed *beat from the birch at Norwood Aug.* 31. *changed* 3^{d} *Sep*^{r}.
   Water colours.
   Purchased October, 1877.

RAIMBACH, Abraham (b. 1776, d. 1843). Line engraver and miniature painter; born in London, of Swiss family; studied at the Royal Academy, and exhibited portraits there 1797–1805; engraved a number of illustrations to books, but best known by his large plates after Wilkie.

1. Madonna and Child; after Cipriani. Half length of the Madonna with the Child in her arms. In a border. Inscribed *Designed by G. B. Cipriani. Sept.* 23*rd*, 1789. *Drawn by A. Raimbach.*
   Black chalk; $9\frac{3}{8} \times 7\frac{1}{2}$ in.
   Purchased February, 1847. Placed with Raimbach's engravings.

RAMBERG, Johann Heinrich or **John Henry** (b. 1763, d. 1840). Painter and engraver; born at Hanover, came to England 1781 and studied at the Royal Academy, where he exhibited drawings and historical pictures 1782–88; worked afterwards in Italy, Dresden, and Hanover, where he was Court painter from 1792; best known for his book illustrations, many of them etched by himself.

1. View in the Felsen-Gebirge of Friuli. An Italian peasant family on a grass slope before their cottage, which looks down l. on a river or lake among the mountains; the young husband and wife and old mother are smiling at the efforts of their little child to coax a cock which struts away from him; above them, r., is a vine climbing over the pergola adjoining the cottage; close beyond, the mountain rises steep, showing towers and roofs of a town built on its slope. Signed *J. H. Ramberg.*

   Indian-ink wash and pen, slightly tinted; roy., 12⅛ × 15½ in.

2. Shooting. A sportsman about to shoot, aiming r. over two setters; at the l. two more dogs coming up, followed by another man, who is about to climb a stile, Signed *J. Ramberg*

   Pen-and-ink; roy., 9⅛ × 17 in.

[3–14] Allegorical and decorative designs made in celebration of the restoration of independence to Hanover in 1813 and of the return of Prince Adolphus Frederick, Duke of Cambridge, to that city. The Duke of Cambridge had previously held the chief military command in Hanover, and from 1816 to 1837 governed there as viceroy. A few drawings of other subjects have been mounted with these for convenience of arrangement.

3. Girls doing Homage to the Genius of Hanover. A band of girls holding garlands ranged round an altar on which is the laurelled monogram A. F.; behind the altar a girl, representing Hanover, is being crowned with a wreath by her companions; children scatter flowers from baskets in the foreground. Signed *J. Rmbg.*

   Indian-ink wash and pen, slightly tinted; roy., 9¼ × 16¼ in.

   Engraved by J. Swaine.

4. Two on one mount, roy., viz.:—

   (*a*) Design for Decoration. A girl standing before the steps of a temple, with a laurel wreath in her lap, pointing to a medallion above the temple door.

   Indian-ink wash and pen, touched with vermilion; 4¾ × 3 in.

   (*b*) Design for Transparency. Britannia, with laurel-wreathed trident and refulgent shield, marked with an A, steps ashore followed by Plenty; a boat manned by English sailors puts off to the ship 'Concordia' seen at a little distance r. Inscribed on a blank space at the l. *Britannia in Begleitung des Wohlstandes, bringt uns unsern geliebten Herzog wieder. Sie pflanzt den mit Lorbeer umkränzten Trident anf das Continent. Die im Bote befindlichen Brittischen Matrosen singen ihr Rule Britannia and das Schif worauf sie gekomen heisst die Eintracht.*

   Indian-ink wash and pen, slightly tinted; 10 × 11¾ in.

5. Design for Transparencies. A panel in two compartments; at the l., a medallion with head of the Duke of Cambridge, radiating light; at the r. the Horse of Hanover trampling on a serpent. Inscribed below *Durch die wohlthätigen Stralen seines rechtmässigen Herren neu belebt Springt das Hannov: Pferd durch die Klippen die es einsperten und zertrit seinen blutigen feind. Zwei Transparenten an den Fenstern des Hauses des Hofmaler Ramberg auf de Egidien Neustadt.*

   Indian-ink wash and pen, slightly tinted; 9¾ × 11¾ in.

6. Four on one mount, roy., viz. :—

   (*a*) Britannia the Protectress. A garlanded niche over a doorway, containing a seated figure of Britannia armed, with the crown of Hanover on her knee. Inscribed *Ubersicht des Ganzen.*
   Indian-ink wash and pen, slightly tinted; 8⅝ × 4⅞ in.

   (*b*) Head of an Oriental.
   Water colours; 2⅝ × 1⅞ in.

   (*c*) Head of a Turk.
   Water colours; 2⅝ × 1⅞ in.

   (*d*) Two Heads of Orientals.
   Water colours; 2 × 3 in.

7. Two on one mount, roy., viz. :—

   (*a*) The Genius of the New Century. The new-born Genius of the Nineteenth Century receiving a torch from the hand of the Genius of the Eighteenth Century, borne off in the arms of Time. Inscribed *Der neugeborene Genius des kommenden Jahrhundert*, etc.
   Indian-ink wash and pen; 5 × 4½ in.

   (*b*) The Press Freed by Britannia. Britannia with a thunderbolt bursting the fetters of Mercury, the deity of the book trade. Inscribed *Britannia mit den Donnerkeilen bewafnet befreit durch einen Blitzstral den gefesselten Buchhandel.* Below *Grosse Transperente vor den Buchladen der gebrud: Hahns auf der . . . . strasse, den Schlosse gegenüber.*
   Pen-and-ink; 10¼ × 9½ in.

8. Two on one mount, roy., viz. :—

   (*a*) A Genius Consoling a Mourner. A woman weeping by a tomb, roused by the Genius of Freedom, bearing a torch.
   Pen-and-ink sketch; 6⅝ × 6½ in.

   (*b*) Hanover Welcoming her Prince. A winged genius with outstretched arms. Inscribed *Grosses Transperent, den Genius der Stadt Hannover vorstellend der dem Prinzen die Arme entgegen reicht. Ausgeführt in Redouten Saal.*
   Pen-and-ink; 10¼ × 7¼ in.
   Engraved by J. Swaine, with a view of Hanover below.

9. Two on one mount, roy., viz. :—

   (*a*) Illustration to a Story. A girl seated asleep in an arbour; a boy approaching from the background.
   Indian-ink wash and pen; 4 × 2¾ in.
   Engraved by Bartolozzi, 1789.

   (*b*) Britannia's Triumph. Britannia binding the standards of Russia, Austria, Prussia, and Sweden to her trident with a laurel wreath, while the British lion tramples on the French eagle. Inscribed at the l. *Britannia vereinigt die vier verbündeten Mächte um den Trident, und bindet ihre Fahnen mit Lorbeeren zusammen. Der Britische Löwe zertrit den franz: Adler. Grosse Transperente Ausgeführt am Hause des Apotheker Gruner in der Kalenberger Strasse.*
   Pen-and-ink; 10 × 11⅜ in.

10. Two on one mount, roy., viz. :—

   (*a*) Illustration to a Story. A prince, attended by a hussar, speaking to a girl (Eugenia), who is kneeling on the ground gathering flowers.
   Indian-ink wash and pen; 6¼ × 4⅛ in.
   Engraved by J. Neagle, 1789.

   (*b*) Civic Virtue. A crowned lion grasping a trident, with laurel wreath hung above. Inscribed above, · VIRTUS · CIVICA; below, *Transper: über der Wache des Bürgervereins.*
   Pen-and-ink; 9⅝ × 6¼ in.

11. Two on one mount, roy., viz. :—

(*a*) Apollo. Apollo striking his lyre, a child genius listening by his side.
Pen-and-ink over pencil; $4\frac{1}{2} \times 3$ in.

(*b*) Hanover's Salvation. A winged genius seated on a lion and holding up a wreath. Inscribed below, SECURITAS; above, *Der Genius der Stadt Hannover hat sich auf den Britt: Löwen Salviert. Am Hause des Hofmaler Ramberg.*
Pen-and-ink; $10\frac{3}{8} \times 8\frac{7}{8}$ in.

12. Two on one mount, roy., viz. :—

(*a*) Britannia Rallying the Arts. Britannia with the genii of the Arts, to whom she points out a medallion with the monogram AF held above her head by floating cherubs; a boy Mercury by her side crushes the French eagle. Inscribed [Britann]*ia versamlet die Genien der Künste um . .* [The rest cut off.]
Pen-and-ink; $9\frac{1}{4} \times 5$ in.

(*b*) Sketch for an Illustration. A bearded man in classic robes seated by a tripod.
Indian-ink wash and pen; $7\frac{3}{4} \times 9\frac{1}{2}$ in.

13. Two on one mount, roy., viz. :—

(*a*) The Oath of the Youth of Hanover. Youths swearing on an altar. Inscribed above, WIR SCHWÖREN TREUE DEM KÖNIGE U. VATERLANDE; below, [Tran]*sperent am Hause des Hofmedicus . . .* [The rest cut off.]
Pen-and-ink; 7×4 in.
Engraved by J. Swaine.

(*b*) Coriolanus Solicited by his Family. Volumnia and Virgilia kneeling l. show Coriolanus his child; the Volscian tents behind. In a circle.
Indian-ink wash and pen; $4\frac{1}{2} \times 4\frac{1}{2}$ in.

14. Two on one mount, roy., viz. :—

(*a*) Sketch for an Allegorical Design. Fame with a torch in one hand laying a wreath with the other on a medallion of the Duke of Cambridge, which two child genii are contemplating, one of them caressing a dog meanwhile.
Pencil; $6\frac{1}{4} \times 5\frac{1}{4}$ in.

(*b*) Sketch for the same Design. Fame looks down, and not up, as in the preceding sketch; and there is one child genius instead of two.
Pencil; $6\frac{3}{8} \times 5\frac{3}{8}$ in.

15. Two on one mount, roy., viz. :—

(*a*) The Mother's Tomb. Two children, one carrying a basket of flowers, approaching a tomb which stands r.; over them hovers the phantom of their mother.
Indian-ink wash and pen; $7\frac{1}{8} \times 4\frac{5}{8}$ in.

(*b*) Illustration to a Play. A man with a dagger putting aside a curtain to enter a room, where a woman, with two children clinging to her, sits and points to a youth dead by her side.
Indian-ink wash and pen; $7\frac{1}{8} \times 4\frac{3}{8}$ in.
Purchased February, 1863.

16. Illustration to a Play or Story. A king, seated on a throne, threatened by a man who lifts a dagger in his hand, but is himself held back by a soldier; at the l. other conspirators with daggers, restrained by the king's guards. Signed and dated *Ramberg* 1785.
Indian-ink wash and pen; $7\frac{1}{8} \times 4\frac{3}{8}$ in.
Purchased February, 1863.

17. Two on one mount, roy., viz. :—

(*a*) The Resurrection. Christ rising from the tomb in glory; an angel r. adoring; two soldiers in amazement l.
Indian ink over black chalk sketch; $5\frac{1}{8} \times 3\frac{3}{4}$ in.

(*b*) Illustration to a Story. A woman with a bundle in her hand taking leave of her family, who are grouped weeping in a doorway, restrained by a soldier r.; two other soldiers l.; a man mith a candle holds the door open.
Indian-ink wash and pen; oval; $5\frac{3}{4} \times 7\frac{3}{4}$ in.

18. Two on one mount, roy., viz.:—

(*a*) The Flower Seller. A girl kneeling by a basket of flowers, making a nosegay for a boy and girl, whose parents stand near; at the l. a young beau, at the r. an old beau, each going off with a flower in his coat.
Pen-and-ink sketch; oval; 6 × 8 in.

(*b*) The Hero's Farewell. A youth in classical armour leaning from his horse to grasp the hand of an old man standing among a group of others, while beside him a woman kneels to caress a child; at the l. a priest standing over a tripod, and men bringing a ram to the sacrifice.
Indian-ink wash and pen; $7\frac{3}{8} \times 12\frac{1}{4}$ in.

19. Two on one mount, roy., viz.:—

(*a*) Mother and Children. A mother seated near a pedestal, with a girl stretching across her lap to grasp the hands of a child at the r., while a baby climbs up l. towards the mother's breast.
Pen-and-sepia; oval; $3\frac{3}{8} \times 4$ in.

(*b*) Study for a Portrait. Whole-length figure facing to front, in peer's robes, with coronet on a table l. Probably for a portrait of the Duke of Cambridge, but the features of the face are only suggested.
Indian-ink and water-colour sketch; $9\frac{3}{4} \times 7\frac{1}{8}$ in.

20. Two on one mount, roy., viz.:—

(*a*) Portrait Study. Bust of a lady, turned r., the face in three-quarters, eyes looking nearly full; with hat and feathers, and hair falling over the neck.
Indian-ink wash and pen; circle, $4\frac{5}{8}$ diam.

(*b*) Portrait Study. Whole length of a girl seated facing to front, with one hand raised to her cheek, and frilled cap.
Black chalk sketch; $9\frac{1}{2} \times 7$ in.

21. Two on one mount, roy., viz.:—

(*a*) Venus. Venus in her shell-chariot drawn by sea-horses, on the neck of one of which hangs Cupid. In an oval.
Indian-ink wash and pen; $4\frac{1}{2} \times 3\frac{1}{4}$ in.

(*b*) The Vow. A young man in classical dress kneeling and uttering a vow to heaven.
Black chalk; $8\frac{1}{2} \times 7$ in.

22. Three on one mount, roy., viz.:—

(*a*) Figure Study. A youth dressed in a tunic, lying on his back on the ground. Signed *Rmbg.*
Pencil; $3 \times 6\frac{1}{4}$ in.

(*b*) Cupids. Three cupids or children playing.
Pen-and-sepia sketch over pencil; $2\frac{3}{4} \times 5\frac{1}{2}$ in.

(*c*) Cupids. Four cupids playing.
Pen-and-sepia sketch over pencil; $2\frac{3}{4} \times 6\frac{1}{2}$ in.

23. Three on one mount, roy., viz.:—

(*a*) Study of a Horse with Fore-Feet Raised. With a second study of the head.
Black and white chalk on blue paper; $11\frac{5}{8} \times 7\frac{7}{8}$ in.

(*b*) Slight Study of a Horse's Head.
Black chalk on blue paper; $3 \times 2\frac{3}{8}$ in.

(*c*) Slight Study of a Horse's Mouth.
Black chalk; $2\frac{1}{2} \times 2\frac{1}{2}$ in.

24. View in Pompeii. View at the intersection of two streets, looking towards Vesuvius, over which a slight cloud curls: at the junction of the streets is a frescoed fountain, which a traveller is contemplating; in the foreground two workmen resting, and smiling at a naked baby held up by its mother; another workman with hod and spade descends a lava slope from the r.
Indian-ink wash and pen, slightly tinted; imp., $15\frac{3}{4} \times 19\frac{1}{4}$ in.

All except No. 16 purchased May, 1877.

[25–30] Drawings in the Burney Collection of Theatrical Portraits, purchased 1817.

25. Mrs. Bulkeley as the Princess of France, in 'Love's Labour Lost,' Act. v. Signed and dated *Ramberg*, 1785, and inscribed *Mrs. Bulkeley in Princ. of France.* '*Twenty Adieus, my frozen Muscovites.*' In an oval.
Indian-ink wash and pen, slightly tinted; $4\frac{5}{8} \times 3$ in.
Engraved by Reading for Bell's British Library, 1785.
See note on No. 9 of the drawings by James Roberts, for Mrs. Bulkeley's biography.
No. 67 in Vol. II.

26. Miss Phillips as Miranda in 'The Tempest,' Act i., Sc. i. Signed *H. Ramberg*, and inscribed *Miss Phillips in Miranda.* In an oval.
Sepia and indigo wash and pen; $4\frac{3}{4} \times 2\frac{1}{8}$ in.
Engraved by Grignion, for Bell's British Library, 1785.
No. 25 in Vol. III.

27. Mr. Macklin as Shylock in 'The Merchant of Venice,' Act iv., Sc. i. Signed and dated *HRamberg del* 1784. In an oval.
Indian-ink wash and pen; $3\frac{5}{8} \times 2\frac{1}{2}$ in.
Engraved by Cook for Bell's British Library, 1785.
See note on No. 29 of the drawings by James Roberts, for Macklin's biography.
No. 39 in Vol. VI.

28. Mrs. Siddons as Desdemona in 'Othello,' Act v., Sc. ii. Signed and dated *HRamberg del* 1785, and inscribed *Mrs. Siddons in Desdemona*, '*Alack, my lord, what may you mean by that?*' In an oval.
Indian-ink wash and pen; $5 \times 3\frac{1}{4}$ in.
Engraved by C. Sherwin for Bell's British Library, 1785.

Sarah Siddons, b. 1755, the greatest of English tragic actresses, appeared on the stage very young as Miss Kemble; married William Siddons; failed at first at Drury Lane, but made a brilliant success in the North and at Bath, and in 1782 re-appeared triumphantly at Drury Lane, to reign without a rival till her practical retirement in 1812; d. 1831.
No. 167 in Vol. VIII.

29. Mrs. Wells as Lavinia in 'Titus Andronicus.' Signed and dated *Ramberg*, 1785, and inscribed *Mrs. Wells in Lavinia*, '*At this tomb my tributary tears I render for my brethren's obsequies.*' In an oval.
Indian ink and slight tint; $5\frac{1}{4} \times 3\frac{1}{2}$ in.
See note on Downman's portrait of Mrs. Wells, Vol. II., p. 39.
No. 52 in Vol. X.

30. Mrs. Wells as Imogen in Cymbeline. Signed and dated *H. Ramberg del.* 1785; and inscribed *Mrs. Wells in Imogen.* '*O Gods and Goddesses! These Flowers are like the pleasures of the world. This bloody man the Care on't.* In an oval.
Indian ink and slight tint; $5\frac{1}{8} \times 3\frac{1}{8}$ in.
No. 54 in Vol. X.

RATHBONE, John (b. about 1750, d. 1807). Landscape painter; born in Cheshire; worked in Manchester, London, and Preston, both in oils and water colours, in a manner founded on that of Wilson and allied to that of Ibbetson, who with Morland was his intimate friend; exhibited at the Royal Academy and other galleries, 1785–1806.

1. View on Derwentwater. View looking across a bay to the craggy shore opposite, with a long low building on a woody islet under the steep bank; in the l. foreground a fisherman with a boy and girl and some cows on a tongue of land, and a boat with two figures moored by some trees further l. Signed and dated *J. Rathbone, Kilburn*, 1788.
   Indian ink and water colours; roy., $11\frac{7}{8} \times 16\frac{3}{4}$ in.

2. Travellers by a Lake. A lady and gentleman in a postchaise with postillion, coming from the r. along a road in the foreground which skirts a lake, bordered r. by abrupt hills; on the highest and nearest crag is a ruined tower; a ferry boat with cattle is nearing the shore. Signed *J. Rathbone.*
   Indian ink and water colours; roy., $11\frac{7}{8} \times 16\frac{3}{4}$ in.

   Nos. 1 and 2 were purchased May, 1870.

3. Near Keswick. Rising ground with a man and woman and cattle under overhanging crags r.; at the l. a view over wooded slopes to the lake and mountains beyond. Signed *J. Rathbone, Kilburn*, 1788.
   Indian ink and water colours; imp., $11\frac{1}{8} \times 16\frac{7}{8}$ in.

   Purchased May, 1876.

RAVENET, Simon François (b. about 1721, d. 1774). Engraver; born in Paris; pupil of J. P. Le Bas; came to London 1750; largely employed by Boydell; engraved after Italian masters, Hogarth, Reynolds, etc.; designed also for Chelsea china; died in London.

1. Portrait of Lord Camden, after Sir Joshua Reynolds. Whole length, standing in his robes, with r. hand on a large book held upright on a table and l. arm resting on the back of a chair.
   Pencil and black chalk, highly finished; imp., $19 \times 13\frac{5}{8}$ in.
   Drawing made from Reynolds' portrait of Charles Pratt, Lord Campden (b. 1713, d. 1794), Lord Chief Justice and Lord Chancellor, painted in 1764; engraved by Ravenet in reverse, and published by Boydell, 12 Aug., 1766.

   Purchased May, 1890, at the Percy sale.

READ, — (worked about 1849). Draughtsman; biography unknown.

[1–2] Drawings in the Crace Collection of London Views, purchased November, 1880.

1. White Conduit House Hotel and Tavern, from the S.W., 1849.
   Sepia; $4\frac{1}{4} \times 6$ in.
   No. 211 in Portfolio XXXII.

2. Peerless Pool Bath and Gardens, City Road.
   No. 9 in Portfolio XXXIII.

RECORD, James (worked about 1768–1780). Portrait painter; exhibited portraits with the Society of Artists and the Free Society, 1768–1780.

1. Portrait of William Lenthall, Speaker of the House of Commons, 1654, after a medal by Abraham Simon. Bust in an oval; in profile looking l., wearing the Speaker's robes.
   Indian ink and water-colour tint; roy., $5\frac{1}{4} \times 3\frac{1}{2}$ in.

2. Portrait of John Campbell, Earl of Loudon, after a medal by Abraham Simon. Bust in an oval; in profile looking l.; wearing a skull-cap.
Black and red chalk with Indian-ink wash; roy., 5 × 3¼ in.
Both bequeathed by the Rev. E. M. Cracherode, 1799.

REDGRAVE, Richard, R.A. (b. 1804, d. 1888). Painter; born in London; studied at the Royal Academy; painted both in oils and water colours, chiefly illustrations to literature, domestic subjects, and (especially during his later years) landscapes; elected A.R.A. 1840, R.A. 1851; distinguished for his services in connection with national art education, and joint author, with his brother Samuel, of 'A Century of English Painters.'

1. Study for the picture of 'Ophelia.' Ophelia seated, facing to the front, on a willow trunk, singing, with flowers on her lap and in her hair.
Coloured chalks and water colours; roy., 9⅝ × 7¾ in.
The picture, exhibited in 1842, is now in the Sheepshanks collection at South Kensington.

2. Two on one mount, roy., viz.:—

(*a*) Study for a Picture; Judge Gascoigne and Prince Hal. An arched composition. The judge rising from his seat, raised on steps at the r., orders an officer to arrest the Prince, who stands hanging his head, in the l. foreground; his servant, a prisoner, stands r. with bound hands, a jailor seated at his feet; a group of lawyers seen beyond, and citizens in a gallery beneath a window look on.
Water colours and body colours; 6½ × 3¾ in.

(*b*) Study for the same Picture. An arched composition, differing in arrangement from the last; the judge's seat is in the centre, with a window at each side; the Prince and the other figures in the foreground are differently costumed and in changed attitudes, and the jailor is omitted.
Water colours and body colours; 7⅞ × 4½ in.

3. Two on one mount, roy., viz.:—

(*a*) Study for a Picture; 'The Deserter's Home.' The deserter asleep on a chair by a table, while his father and mother endeavour to rouse him, and a boy points through the open door r. to some soldiers approaching; two women standing by the table wring their hands; and a grandmother sitting l. goes into a faint, with two children clinging to her knees.
Water colours and body colours; 3⅞ × 5½ in.

(*b*) Study for the same Picture. A study similar in general arrangement, but modified in details. The deserter sits eating at the table, and his parents are urging him to hide himself, pointing to the stairs; the grandmother is stooping over the fire, and the children are omitted.
Water colours and body colours; 4 × 5½ in.
The picture was exhibited in 1847.

4. Eight on one mount, roy., viz.:—

(*a*) Small sketch for the 'Deserter's Home.'
Pen and sepia wash; ¾ × 1¼ in.

(*b*) Small sketch for the 'Deserter's Home.'
Pen and sepia wash; 1⅜ × 2⅛ in.

(*c*) Study of a figure for the 'Deserter's Home.' The deserter seated at a table.
Pen-and-ink; 2¼ × 1¾ in.

(*d*) Study of a figure for the 'Deserter's Home.' Study for the boy opening the door and giving the alarm.
Pen-and-ink; 2¼ × 1⅝ in.

(*e*) Study for the 'Deserter's Home.' Study for the composition as described above, No. 3 (*b*).
Pen-and-ink; 4 × 5½ in.

(*f*) Small sketch for 'Ophelia.'
Pen and sepia wash; 1⅜ × 1 in.

(*g*) Small sketch for 'Ophelia.'
Pen and sepia wash; 1⅞ × 1⅝ in.

(*h*) Small sketch for 'Ophelia.'
Pen and sepia wash; 1¼ × 1 in.

5. Study for a Picture. A lady seated on a low chair and looking l. to some one not seen, her hands extended.
Black, red and white chalk on brown paper; roy., 13⅝ × 14⅛ in.

6. Study for a Picture. Study of a woman standing against a door with one hand pressed against it, and the other thrust through the bolt (? study for a picture of Kate Bar-Lass).
Black and white chalk on blue-gray paper; 18 × 8¼ in.

7. Girl with a Pitcher. A girl, bare-footed, with green dress, chequered apron and loose sun-bonnet, standing to rest a pitcher on a stone. Signed *Richd. Redgrave.*
Water colours; roy., 8⅞ × 5⅛ in.

8. Park Scene. View over a wide meadow to a dense border of dark trees; parallel with the foreground a line of flowering weeds marks the course of a stream crossed at the r. by a wooden footbridge with a stile. Signed *Richd. Redgrave.*
Water colours; roy., 8⅜ × 14⅛ in.

9. View on the Seine at Paris. View from the water's edge looking across the river with one of the stone bridges quite near at the r.; in the foreground a steam-boat pier with barrels on it, and three men at the l. Signed *Richd. Redgrave.*
Water colours; roy., 8¼ × 12 in.

10. On the Downs, Hastings. An undulating stretch of grass broken in the foreground into sandy mounds and slopes, with scattered bushes; white clouds in the blue sky. Inscribed *Hastings* and signed *Richd. Redgrave.*
Water colours; roy., 7¼ × 13¼ in.

11. A Country Stile. A stile in the corner of a field with steps leading up to it, shaded by two elms l., and flanked by palings r.; trees in a field beyond.
Water colours; roy., 13⅛ × 9¼ in.

12. Interior of a Hall in an Old English Mansion. View looking down the length of a great room to a mullioned window; at the left a bay with windows, and beyond it a fireplace; panelled and tapestried walls.
Water colours; roy., 10 × 12⅞ in.

13. View on a River. View looking up a river which flows between gentle slopes of meadow and wood, with rushy banks. Signed and dated, *Richd. R.*, 1846.
Black, white and red chalk on bluish paper; roy., 6⅝ × 13⅜ in.

All presented by Mrs. Redgrave, September, 1891.

REINAGLE, Philip, R.A. (b. 1749, d. 1833). Painter; pupil of Allan Ramsay; worked in London, painting portraits for a time, afterwards the animal subjects (dogs, birds, and dead game) by which he is best known, in later life also landscapes; elected A.R.A. 1787, R.A. 1812.

1. Dead Pheasants. Group of five dead pheasants on the grass of a hillside, some of them hanging tied to the bough of a tree above. Signed *P.R.*
Water colours; roy., 9 × 7½ in.

Purchased October, 1881.

REVELEY, Willey (d. 1799). Architect and water colour painter; pupil of Sir W. Chambers, worked as architect and draughtsman with Sir Richard Worsley in Italy, Greece, and Egypt, 1784–89; designed a few churches and houses, but died young.

1. View of Reggio, Calabria. View of the town and hills behind from the Straits of Messina; a rowing boat in the foreground.

   Water colours, with pen-and-ink outlines; imp., 12⅛ × 21½ in.

2. Mosque of Sultan Jahir, Grand Cairo. Near view of the exterior of the Mosque; a woman and a man leading two camels approaching from the l. in the foreground.

   Water colours, with pen-and-ink outlines; atl., 18⅝ × 25⅝ in.

   Nos. 1 and 2 were purchased July, 1878.

3. Arch of Trajan, Benevento. View of the arch, with a man giving grapes to a woman and child sitting by a wall r.

   Water colours, with pen-and-ink outlines; atl., 22¾ × 18½ in.

   Purchased May, 1894.

REYNOLDS, Sir Joshua, P.R.A. (b. 1723, d. 1792). Painter; born at Plympton, Devon; pupil in London of Thomas Hudson, 1740–43; worked in Devonshire 1746–49; influenced at first by the style of W. Gandy, afterwards chiefly by the great Venetians, Correggio and Rembrandt; studied in Italy for two years, returning 1752 to London, where he worked for the rest of his life with great productiveness and success; original member and first President of the Royal Academy; the greatest portrait painter and one of the greatest colourists of the English school.

1. Portrait Study of Miss Theophila Gwatkin, for the Picture Called 'Lesbia.' Head and bust of a young girl in a three-quarter pose, turned l., eyes looking down, eyebrows lifted with a mournful expression, and the hair escaping from a muslin cap tied with ribbon. Signed *J. R.*

   Crayons and stump; imp., 18 × 12 in.

   Study for the picture of a girl holding a dead bird in her lap, called 'Lesbia' from Catullus' poem; painted in 1786; it was engraved by F. Bartolozzi, 1788 (also later by S. W. Reynolds), and now belongs to Sir Charles Tennant, Bart. Theophila Gwatkin was the daughter of Richard Lovell Gwatkin and 'Offy' Palmer, Sir Joshua's favourite niece.

   Purchased February, 1902. Formerly in the possession of Laura C. Gwatkin, wife of General Steel, to whom it descended from Theophila Palmer (Mrs. Gwatkin), mother of the sitter.

2. Portrait Study of Mrs. Robinson ('Perdita'), for the Picture called 'Contemplation.' Head in profile, turned l. and looking l. Signed *J. R.*

   Crayons on light brown paper; roy., 6 × 5 in.

   Study for the portrait of Mrs. Robinson as 'Contemplation,' now in the Wallace Gallery. The signature, originally in red chalk and gone over in ink, appears to be of later date.

   Mary Robinson, b. 1758, daughter of a sea-captain called Darby, became celebrated as an actress, and as 'Perdita' attracted the attention of the Prince of Wales (George IV.), who made her his mistress; deserted after a short time, she took to literature, for which she had shown some talent, her poems being popular in their day; d. 1800.

   Purchased July, 1887.

3. Study for the Portrait of Lady Gertrude Fitzpatrick. A child sitting on the ground, facing to the front, the head on one side and eyes looking r. At the r. a slight study for the head only, with a different expression. Inscribed *Sketch for the picture of Gertrude Fitzpatrick, by Sir J. Reynolds* (*Wellesley Collection*).
Red chalk; roy., 13⅜ × 11¼ in.
From the Wellesley Collection.
Apparently a first idea for the portrait of Lady Gertrude Fitzpatrick sitting on the ground and holding a bunch of grapes on her lap, a picture well known in the mezzotint by J. R. Smith.

4. Study for a Picture of a Nymph and Cupid. The almost nude figure of a Nymph reclining on the ground with head drooped l. With another slight study for the head.
Red chalk; roy., 8¼ × 11¼ in.
From the Wellesley Collection.
Reproduced in Sir W. Armstrong's 'Reynolds,' 1900.
Apparently a study for the picture called 'Venus and Cupid' or 'Nymph and Cupid' (1759), or for a variation called 'Nymph and Piping Boy.' In the picture the head of the Nymph is turned r. towards Cupid.

Nos. 3 and 4 were purchased at the Breadalbane sale, June, 1886.

5. Two on one mount, roy., viz.:—

(*a*) Study for 'The Infant Hercules.' The child sits in his cradle facing to front and strangling the two snakes in his raised arms.
Pencil and sepia wash on gray paper; 7¾ × 6⅞ in.

(*b*) Study for 'The Infant Hercules.' Differently disposed from the last study; the snakes are both at the r., grasped by the boy's hands, as he leans over to the r. in his cradle; half drawn curtain behind.
Pencil and sepia wash on gray paper; 7¾ × 7⅜ in.
In 1786 Reynolds received a commission from the Empress Catherine II. of Russia for an historical picture. He chose the subject of the infant Hercules strangling the serpents, as an emblem of Catherine's heroic efforts in establishing the youthful Russian Empire, and painted a large picture, with Juno, and Tiresias, and other figures in the background. It was exhibited at the Academy in 1788, and is now in the Hermitage at St. Petersburg. Reynolds afterwards painted a single figure of the Infant Hercules, of which several versions exist. Neither of the present drawings represents the figure in the attitude finally adopted for both the large and the small picture.

6. Ariadne in Naxos. Ariadne seated, with one hand resting on the shoulder of a sleeping Satyr, holds up in the other hand a cup, which a boy, standing on the back of another Satyr, is filling.
Red chalk; roy., 7¼ × 10⅝ in.
Drawn on the back of an unfinished draft of a letter in Italian, probably by Nathaniel Hone, dated *Firenze*, 8 *Gennaio*, 1752. At that date Reynolds was still in Rome. The drawing seems to be a study from some Italian picture.
Presented by the Earl of Cawdor, May, 1846. Formerly in the Nathaniel Hone and Paul Sandby Collections.

7. Academical Study. Nude figure of a man stooping down and pulling at a rope.
Black chalk; roy., 12½ × 8¾ in.

8. Academical Study. Study for a Hercules; the nude figure of a man moving from r. to l., and bending down with one hand on a block of wood, and a club in the other, resting on a lion's skin.
Black and white chalk on toned paper; roy., 18¼ × 11¼ in.

9. *Ob.* Study of a Head. A man's head inclined to the l.
Black chalk; roy., 17¾ × 10¾ in.

Rev. Academical Study. Nude figure of a man seen in profile, holding a staff in one hand and with the other supporting a picture of the infant St. John with a lamb.
Black and white chalk on toned paper.

10. Landscape Study. View looking up an avenue; roughly sketched.
Brush drawing in brown and Indian ink; roy., 8 × 12⅝ in.
Nos. 7-10 were bequeathed by R. Payne Knight, Esq., 1824.

11. Study after Rubens. A counterproof of the etching by Remoldus Eynhoudt, after the altarpiece 'Madonna with Saints,' in the church of St. Jacques, Antwerp. Inscribed *Virgin dark blue, arbour green, sky grey. The whole length purple, black as possible; all the rest warm. The Pope crimson, St. Jerom brown red, the flesh vermilion, Flag crimson, the waistcoat under the armour yellow. The dragon yellow.*
Red chalk and sepia over etching; roy., 13¾ × 10 in.

Purchased at the Russell sale, May, 1885. From the Lawrence Collection. A study by Wilkie after the same picture is also in the department.

12. Sketchbook containing notes in MS. and sketches, chiefly from pictures, made at Florence, in the summer of 1752, and on the journey from Florence to Rome. Some only of the notes have been published, in W. Cotton's 'Sir Joshua Reynolds' Notes and Observations on Pictures,' the extracts being inaccurately transcribed, with omissions and additions of words, in neither case indicated, and put together in an arbitrary fashion.
The inside of the cover contains what appears to be part of the draft of a letter, over which are jotted reminders for the journey: *Buy Clothes, see Consul, Bookseller, Letters,* etc.

f. 1. *Ob.* Slight sketches; a caricature of a face and three sketches of a cloaked figure. Inscribed with notes, partly written over each other. *St. Teresa, a Crucifix and the Scourging,* is alone decipherable.

Rev. May 3d 1752. *O.S. Set out from Rome for Florence. Set out at* 11 *of clock, arrived at Castel Novo the first night,* 18 *miles. An inn only. May* 4 *dined at Castellano* [Civita Castellana], *where there is a fine fortress—the architect*[1] [sic] 14 *miles from Castel Nuovo. Lay Narni, saw Augustus' bridge.—May* 5. *Dined at Terni, saw the Cascade, lay at Spoleto, saw the Aqueduct.—May* 6. *Dined at Fuligno, saw the Picture of Raffaelle in the Monasteria di Contessa, representing the Virgin Mary and Bambino, below on the right hand St. Francis and St. John the Baptist, and on the other a Cardinal kneeling profile another old man, one hand on the Cardinal's shoulder.—In the Road about two miles before you come to Assisi is a little church on the right hand; in it a good Picture.*

f. 2. *Ob.* Sketch of a man seated and holding up a crown and trumpet; above, the façade of a temple. At the top *by Battista Franco* (presumably referring to the sketch, and perhaps continuing the text of the preceding page).

Rev. At the Domo at Madonna de li Angeli, a Picture of St. Francis surrounded with Glory, an Angel with many wings.—In the same church on the other side a Salutation by Barocci, the same as Cardinal Secretary.—Lay at Assisi, 2 *mile out of the way from Madonna deli Angeli. In an antique Temple of Minerva an Entablature supported by* 6 *Corinthian Pillars. A portico fine Tast. Steps* 4 *or* 6. *In a church they have the body of St. Francis of Assisi.—May* 7*th. Dined at Perugia. In the church of St. Lorenzo,*[2] *the Descent from the Cross by Barocci, the Print at Vierpili's.*

f. 3. *Ob.* Sketch from a picture of the Entombment. At the top *by Battista Franco.*

Rev. D°. The Marriage of the Virgin by Pietro Perugino. An Infinite number of his Pictures about Perugia.—St. Agostino, the Virgin, and Bambino in the Clouds crown'd by Angels, on one side below a woman Saint and St. Lucilia with her eyes on a plate, on the other St. Agostin.[3]*—Jiesu, in the Sacristi, a fine picture of Barocci, the Virgin taking water out of a Brook with a silver dish. St. Joseph gathering cherries for the Bambino, who is receiving them.*

[1] The name is omitted. The architect was Ant. da Sangallo. See Vasari, ed. Sansoni, IV. 279.

[2] The Cathedral, where Baroccio's picture still is, in the Cappella di San Bernardino.

[3] The Virgin and child with S. Lucia and S. Antonio Abate, in the Cappella di S. Lucia of this Church, is by Antonio Viviani, detto Il Sordo, a pupil of Baroccio.

f. 4. *Ob.* Sketch from a picture of the Erythræan Sibyl. At the top *Eriteria A sibil by Cherubin Albert* [Cherubino Alberti].

Rev. Sketch of a kneeling peasant woman. Below, a slight sketch of a fortified village on a hill.

f. 5. *Ob.* Sketch of a gate of Assisi from outside the town. *Gate of Assisi.*

f. 6. *Ob.* Sketch of a mother suckling a child, with another at her knee. At the top *A Mon^t designed by Bernini.*

Rev. Lay at Perugia. From thence to Montecca very bad road. May 8th. Dined at the inn close on the border of Lago di Perugia; left Cortona on the right. Lay at Montecca.—May 9 dined at Arezzo. Saw the best of Barocci's works, a picture representing the Virgin interceding with Christ in the clouds for a number of people below: amongst the rest a profile of a Lady, a Portrait, perhaps hers for whom the picture was painted. Some angels and wom^n and children wonderful genteel, the Virgin is a fine figure. The church of St. Maria della Pieva. In the same church many Pictures of Vasari.

f. 7. *Ob. the great altar behind and before with many little Pictures extremely well Painted and good keeping in them, the Picture at the Back of the Altar is St. George and the Dragon, a dead figure under the horse, the body a skeleton. Vasari's portrait with his son on one side and on the other his eldest son & wife as in devotion. The confraternity of St. Roch have a fine Picture of their saint by Vasari, the best of his works; other side a Miracle finely Painted.*

Rev. Past the Arno. Lay at Lavane [?] *a little village.—May* 10. *past village Monte Varco, filino, L. Ancisi* [Montevarchi, Figline, Incisa], *and dined at Pian del Fonte. Arrived at Florence. Chiesa Santa Croce. A descent from the cross by Salviati. Christ with the flag relieving the people out of Limbo—Naldini—A deposito. A Boy on each side, the heads admirable by Benedetto di Settiniano. A chapel that you go to through the Cloisters admirable for the Architecture by St. Sevillo* [San Sovino?—It should be Brunelleschi, architect of the Cappella de' Pazzi].

f. 8. *Rev.* Draft of a letter (crossed out). *Another thing I shall get* [or] *I am much deceiv'd a considerable sum of mony at Wertemburb, if so I shall have that lay out at* (*Dresden* crossed out) *Brussels for my sisters. I remember it used to be a continual subject of Discourse of my Fathers when he discoursed on Education not to be in too great a hurry to show oneself to the world but to lay in first as strong foundation as possible of knowledge and learning; this may very well be apply'd to my present affairs; by being in too great a hurry perhaps I shall ruin all and arrive at London without reputation & nobody that has ever heard of me, when by staying here a month extra-ordinary my name will arrive before me, and as I said before nobody will dare find fault with me since it has had the approbation of the greatest living Painters.*

f. 9. *Ob.* Four slight studies of ladies' heads.

Rev. Draft of the letter continued.—*Then on the other hand there is such pressing reasons for my coming home that I stand as between two people pulling me different ways, that I stand still and do nothing, for the moment I make a resolution to set out and in a manner take my leave of my Friend they call me madman for missing those advantages I have mentioned. Some friends which I have here at Florence who endeavouring to persuade* (*to stay* crossed out, *me not to* written above, then also crossed out) *a month longer, on my telling them which I could not tell them, have said that was there such calls as obliged me to England, they would go and return again.*

f. 10. *Ob.* Sketch from a portrait of a lady, whole length, from a picture.

Rev. Sketch from or for a half-length portrait of a young lady. *Florence.*

f. 11. *Ob.* Sketch from a portrait of a lady with a fan, whole length. Sleeve marked 1, and skirt marked 2. 1. *White satin.* 2. *Do. covered with gauze.*

Rev. Florence St. Marco. Two altars by Frate [Fra Bartolommeo] *the Copy from the St. Mark which is P. Piti the original formerly stood here.—St. Pietro a vault by Gabiani.—St. Maria Novella, is the first Picture ever Cimabue painted in colours; in the cloister the works of the Grecian Painters* [frescoes by Uccello and others in the Chiostro Verde] *& many of Gerardino.—Ones*

[Ogni] *Santi in the Cloisters many admirable of Joanne de St. Joanne & of Bosci, of which I made some sketches; the Portraits of the Cardinals by Bosci extremely well painted round the Cloister.*[1]

f. 12. *Ob.* Three studies, from pictures, of women's costume.

Rev. The Bridge with Cycloid Arches [Ponte S. Trinità], *one of the Seasons a woman by Francavilla, the other by the Cicici* [Cac ini] *the same as did the statues in Pietra in the Boboli.—Palazzo Giacomini, Architecture of Michael Angelo.*[2]*—St. Maria Maggiore sfondo di Sotteraneo, Elia & Eliseo —Palazzo Altoviti the Portrait of Raphael, his own.—Palazzo di Marchese Gerini.*[3] *The famous Portrait of Rembrandt in armour. A Picture of Paul Veronese, a sketch of Rubens.—A St. Sebastian by Guido, a slit ear.*

f. 13. *Ob.* Three studies of drapery and head-dresses of women, from pictures.

Rev. In the Gallery the best head for sculpture is the Cicero with a wen on the left side of the face about the bottom of the line by the nose. A Bacchus of Michael Angelo. A faun. A Baccante opposite with fruit in her lap.—A Flora, perhaps a Victory, with one [hand] *raised above her head, flowers in it. An Antique Baccus and faun.—A Pan, a Bust.—Bernini's Mistress.—Brutus before* (?)*—Annius Verus young.—A Venus washing her feet.—Ganymede and the Eagle.*

f. 14. *Ob. many of Spagnolet. Hercules and Omphale by Gordano* [L. Giordano]. Sketch of a lady seated, either from life or from some contemporary French print.

Rev. On the left hand of the gallery, as you enter, the Boor and the copy of the Laocoon. A Bacchus. Mr. Huckford[4] *told me he had sold a fine head a young man pictoreske hair, etc., to Mr. Demer, of Bronzino* 2^{d}. *He has a good collection of drawings, principally the Florentine Masters. At a sculptor's shop which was formerly that of John de Bologna is a Gess of one of the slave*[s][5] *belong*[ing] *to Pedestal at Leghorn, that done by John de Bolognia, and Models for two of the figures belonging to the fountain in the Boboli—admirable—and a Model for the Rape of the Sabines besides other admirable Gesses in fine* [word illegible] *after figures in the Gallery.*

f. 15. *Ob.* Sketch of a lady seated, tying her garter; the same figure as that sketched on f. 14, *Ob.*

Reproduced in Armstrong's 'Reynolds,' p. 220.

Rev. Florence. In the Boboli 2 *Blind men fighting, the one is beating a stone instead of his Antagonist who is behind it. The drapery, hands.—An old man with a young one in his arms, admirable.*[6]*—A hunter amongst the bushes with a hare in his hand, round the great fountain, genteel.—The Great Fountain is by John de Bologna—a Neptune with* 3 *lying figures,* 2 *men and one woman, Ganges, Nile and Euphrates.* 12 *Bracii Diameter. The bazon is* 36 *Bracii round.—In another Bason or Vivajo a Neptune Bronze many gay monsters about him in marble by Stoldo Lorenzi.*

f. 16. *Ob.* Sketch of a lady seated on the ground; the same figure as on ff. 14, *Ob.* and 15, *Ob.*

Rev. (Memorandum crossed out; *Florence. The Grotto* [in the Boboli Gardens, by B. Buontalenti].*—Statues abbozzate by Mi. Angelo, which was design'd for the tomb of Julius* 2*d. The vault painted by Bernd. Poccetti.*)

In the Palazzo Pitti the Lower Apartments. A Hermit letting the beer out in the cellar by Volterrano, dark figures on a light ground, viz., light white sky and light buildings.—The first Apartment below painted by Joanne di St. Joanne.

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[1] The reference is to the five lunettes by Giovanni di San Giovanni, and the portraits of famous Franciscans by Fabrizio Alfonso and Francesco Boschi; the rest being by Ligozzi and others.

[2] In the Via Tornabuoni. It is attributed to Giovanni Antonio Dosio.

[3] In the Via del Cocomero. Guido's 'St. Sebastian,' and an 'Annunciation' by P. Veronese, are mentioned by Cinelli, Bellezze di Firenze, 1677, pp. 496 and 500.

[4] Ignazio Hugford, the English painter and connoisseur, who was born and worked in Florence.

[5] The four slaves in bronze at Leghorn are by Pietro Tacca.

[6] The statue of Winter, of which there is a sketch on f. 37 *Ob.*

f. 17. *Ob.* Sketch of a female figure in diaphanous robe, perhaps for a figure of Flora.

Rev. Palazzo Piti. On the left hand 1*st Room* 5 *Battles Borgonione.* 5 *nymphs surprised by Satyrs; Rubens.*—3 *Historys by Livio Meius, that of the Triumph of Baccus and the woman presenting victuals to a General, Minerva above driving off Envy; admirable. Do.* 2*d.* [Room] *Virgin & Christ sitting under a Tent.* 4 *Saints and angels flying, two on the ground, singing with a slip of paper with notes on it* [Madonna del Baldacchino, No. 165]. *Raffaele.—Virgin, B.* [Bambino] *& groups of angels; admirable by Parmeg* [No. 230].—*V. & B. with many saints by Rossi* [Il Rosso, No. 237] *formerly in the Santo Spirito.*

f. 18. *Ob.* Sketch in the Boboli gardens. Above *Palazzo Piti.*

Rev. Piti. V. & B., St. Joseph, St. John Batista, and one in armour, perhaps St. George, with a little dish in his hand: Correggio; his first manner.—C. on a pedestal, the 4 *Evang. under, by F. Bartolomeo.—God the Father above in small holding Christ on the Cross,* 6 *Saints under, as large as life, by Sarto.—Salutation by P.V.* [Paul Veronese].—*Cain & Abel, Titian.*—3*rd Room;* 2 *Assumption of the Virgin, the twelve Apostles below, in one* [of] *them there is a Nun & a priest besides the* 12.—*St. Mark the Evang. by Barto.* [Fra Bartolommeo].

f. 19. *Ob.* Slight sketch of an arch.

Rev. In St. Francesco Riva torto [?] *the mass of light comes on the Virgin Mary, the Christ and Angel behind, on the face of the Nun and on the foot of the Virgin: perhaps it is painted by Mario Cassinassi or Velassi.*

f. 20. *Ob.* Sketch from the picture described by Reynolds on the preceding page.

Rev. Piti. Do. 5*th Room. A Castilion* [Castiglione], *a Calf as large as life.*—6*th Room. Madonna della Seduta* [Seggiola, No. 151], *Raffiele.*—*Madonna St. Joseph St. John & Bamb. by Raffiele.*

Below, a sketch from the last mentioned picture, known as the Holy Family 'Under the Oak' or 'With the Lizard.' It is a repetition by Giulio Romano of the original, which is at Madrid.

f. 21. *Ob.* Sketch from a picture of the Agony in the Garden. *In the church at the foot of Assisi.*

Rev. In the Mezzinio [? Mezzanino], *Palaz. Piti. A painter's Port. on the Easel. A Head by Correggio. A first thought for the Transfiguration.—Piti. Do.* 6*th Room. Holy Family viz. St. Elizabeth, V.M.B., St. John, another St. perhaps St. Katerine. Raffiele.*

Sketch from the last mentioned picture, the 'Madonna dell' Impannata.'

f. 22. *Ob.* Sketch of an ancient gate. *A gate at Perugia.*

Rev. Piti. Do. 6*th Room. V. & B., St. John & St. Eliz. by Sarto. Christ St. Peter & St. John in the clouds,* 4 *saints below by Annibale. The Resurrection of a dead Person by a Saint, by Guercino, of which a Print by Blomart.—A Holy Family by Rubens. A Print by Bolswert.—Salutation by Sarto.—Abraham and the burning Bush by Bassan.—Adam bewailing the death of Abel, by Cigoli.—Many Holy Familys, etc., by Palma Vechio, Titian, &c., none considerable.*

f. 23. *Ob.* A man seated sketching; in profile. Probably Nathaniel Hone.

Rev. Sketch of the Trasimene Lake. *Sea Greeish* (greyish?) *Island and land black, path purpleish.*

f. 24. *Ob.* The same sketch continued and completed. *Lake of Perugia.*

Rev. Piti. Do. 6*th Room. A History by Sarto.—Gypsies.*—7*th & last Room. Mars detained by Venus. By Rubens.—A Charity by Guido.—Christ & B. Mar. in the clouds and an Angel by Guercino.—Cleopatra, Guido, with an asp.—Resurrection of Lazarus by P. Veronese.—Baptm. of Christ by Do. Crucifix Do.*

f. 25. *Ob.* Sketch of a horse drinking at a trough.

Rev. Piti. Do. 7th Room. Christ giving the Tribute mony by Titian. Conversion of St. Paul by Titian.—Elisha lifted up to heaven by Angels a Bul and Lion, by Raffiele [the Vision of Ezekiel]. *The history of Joseph in two Pictures by Andrea del Sarto.—V. Bamb. & St. Joseph & St. Katherine by Paul Veronese.—Many fine Bassans—9 Muses and Apollo dancing by Julio Romano—Salutation by Sarto with the Glory between.*

f. 26. *Ob.* Sketch of Ruin and trees, probably near Perugia.

Rev. Piti. The 3 *Destinies by M. Angelo* [No. 113; by Il Rosso]. *Holy Family & St. John by Annibal Caracci in small, neatly finish*[ed], *of Virgin Mary & Christ & St. Joseph by Raffiele.—A Part of the famous Picture of the Baccus & Ariadne in the Pamphili at Rome—On the Right hand as you enter the Palazzo Piti* 5 *Vaults Friezes and all the ornaments designed by Pietro di Cortona, the first is the best where a young man is snatched away* [continued f. 27 *Rev.*].

f. 27. *Ob.* Two sketches of Lake Trasimene, with notes. *The colour of Clouds. Green Light.*

Rev. from Venus by Pallas. Piti. No pictures but those in Fresco in the 1, 2 *& 3d Room. In 4th is a Copy by Barocci after the famous holy Family at Parma of Coreggio.—A descent from the Cross by Cigoli.—A St. Sebastian of Titian—A Magdalen naked by Furino—5th Room, Virgin Mary and Bamb. on a pedestal,* 2 *angels supporting her legs. St. Anthony and St. John on each side, the best of all the works. A. d. Sarto.*

f. 28. *Ob.* Sketch of a young girl seated on a bank. The lower part of this page was cut out before the book came into the Museum collection.

*Rev. Piti. Opposite. A holy Fam. by Barocci—A Pieta by Cigoli—A Holy Family by Titian like that of Raffiel in France, the St. Joseph the same hand. Admirable Painted—*2 *of Titians Mistress when young and old.*

f. 29. *Ob.* Sketch of a woman with two children; parts of the drapery numbered, with the explanations. 1. *Yellow Damask.* 2. *Yellow heightened with light blue.* 3. *Red lights almost white.* 4. *Yellowish, striped with blue.* Below, *Barocci at Anversa.*

Rev. Piti. Leo 10 *I believe it is* (corrected in ink to *Julius* 2). *Do.—*56 *more Portraits Do.—Christ Portrait Do. Little Holy Family Do.—V. B. & 2 Angels Do.—Christ with a globe Barocci—Frederic Duke of Urbin when an Infant; Barrocci—Mary Magdalen, Titian; an immense deal of hair, but painted to the utmost perfection—A Portrait said to be Raffiels by Sarto or Julio Romano—In the little Room many of Carlo Dolci, a Salvator Rosa, a St. showing the Cross to a grotesque figure.*

f. 30. *Ob.* A woman with a child on her arm. *Barocci at Anversa.*

Rev. A female figure, whole length (St. Elizabeth?). *An ordinary Picture in the Santo Spirito at Florence.*

f. 31. *Ob.* Sketch from a statue of a girl washing her feet. *The Great Duke's Gallery.*

Rev. Church of the Carmine. A Chapel Painted by Masaccio. Raffiele has taken his Adam and Eve driven out of Paradise from hence, the heads according to the ancient custume are Portraits and have a wonderful character of Nature. In the left cross of the church.[1]

f. 32. *Ob.* Sketch from the same statue as that on f. 31, *Ob.*, but in profile.

Rev. Piti. This part of the Palace you must ask to see. 2 *vast Large Pictures of Rubens,*[2] *one represent*[s] *the Battle of the same King that he has celebrated in the Luxemburg Gallery; the other his Triumph where he is drawn in a sumptuos Car with an olive branch in his hand stretched out crowned by Victory. Slaves follow, Trumpets, &c. A Triumphal Arch—At the other he is on a Bay horse with lightening in his right hand striking on another who is on a white horse and who make*[s] *the Principal light; the figure on the white horse is painted very light not to break the mass, and between the horse's head and legs there is a* [continued on f. 35, *Rev.*]

[1] Actually, in the right transept.
[2] Now in the Uffizi.

f. 33. *Ob.* Sketch from a portrait of a man seated with his head on his hand. *Portrait Bronzino in Palazzo Corsini at Florence.*

Rev. Florence Palazzo Nicolini. Time spoiling (*ruining* written above) *Beauty, by Volterrano, pulling her by the hair. St. Agnes with a lamb, by Guido, the lamb wonderfully softly painted. St. Chatarina by Sarto, Portrait-like. Mary & Bamb. Do.—Two in fresco by Joanne de St. Joanne, Virgin Mary and Bambino, by Raffiele, Very good, his second manner. Guido St. Agnes.* Sketch from the last mentioned picture. Below, a note to the picture by Volterraneo, *one may add love flying away.*

f. 34. *Ob. Candle*—4 *Horses*—2 *whole columns* (*Rib* written above) *of oriental ala* [baster ?] *Altar Gothick old and new. . . . . Baptistery, the History of St. John in Bronze by St. Sevino, the bason is all of Jasper of Sicilia. St. John at the top a good figure—the one of John Baptist of the Disputa* [?] 8 *Columns of* (*Bianco* written above) *Nero ant.*

Rev. Florence P. Niccolini. Otia si tollas periere Cupidinis arcus. Virtue with the Sun in her brest, Laurel round her arm, with wings, destroying idleness who is sleeping. Cupid, his bandage above his eyes, breaking his bow; poppys and vases by. Scene, a Grotto.

f. 35. *Ob.* Sketch of an angel, and of two old men reading out of a book. *The hospital of St. Maria Nova.*

Rev. [Continued from f. 32 *Rev.*]. *Piti. light figure not to spoil the form of the Mass. The kings make a dark Mass; behind them two figure*[s] *dark to carry off the mass of dark gradually.*—3 *Portraits of Vandike. In one Picture is the Portrait of King Charles & his Queen; in the other a Profile of a woman in white satin.—Part of the Cupola of Parmegiano at Parma. St. John surrounded by Angels a large Picture of the Frate* [Fra Bartolommeo] *viz., the V. with many saints—a large Picture by Paulo—two of Livio Meius, one* [continued on f. 36 *Rev.*].

f. 36. *Ob.* Sketch of a woman with three children, one on her lap. *Hospital of St. Maria Nova.*

Rev. [continued from f. 35. *Rev.*] *of them a sacrifice, the other figures going into a Boat, perhaps the Rape of Helen.—Hercules resting on his Club, by Guido.*

f. 37. *Ob.* Sketch of a statue of Winter, an old man with a youth in his arms. *Boboli.*

Rev. A mother and child bathing. *A Print at Scoli's.*

f. 38. *Ob.* Sketch of a statue in the Boboli Gardens. *Boboli.*

Rev. At Ferrara. The manner of drawing a leg of Christ not disagreeable; small in the small; small long foot. Church of St. George, the martyrdom of St. Lorenzo by Guercino.—Stimate; the high Altar St. Francis receiving the Stimate; Guercino.—In a large Piazza a Pillar of the Corinthian Order, on the top of the capital sits in Bronze in a Chair Alex. Oak Branches winding round the Column.

f. 39. *Ob.* Sketch from a statue in the Boboli Gardens. *Boboli.*

f. 40. *Ob. Ferrara. Sto. Spirito, the Interment of Christ. Caravagio. The lowest Ideas of Character possible to Imagine, otherwise not ill executed.* Slight sketch of a statue on a high pedestal in a garden.

Rev. Sketch in the Boboli Gardens.

f. 41. *Ob.* The same sketch completed. *Boboli.*

Rev. Sketch of a head, afterwards crossed out.

f. 42. *Ob.* Sketch from a statue.

Rev. Landscape sketch; house and trees.

f. 43. *Ob.* Sketch (from a picture) of a group, with a gentleman handing a lady into a boat. Above *Borgo Allegria;* below *the greater Mass* and *the lesser* against the two sides of the picture.

Rev. Sketch from a portrait.

f. 44. *Ob.* Sketch from a picture of a seated sage.

Rev. Sketch from a picture of a figure on horseback.

f. 45. *Ob.* Sketch from a picture by Giovanni di San Giovanni. *Apollo & Phaeton, Jo^{s} di San Jo^{e}. White Drapery.*

f. 46. *Ob. Apollo, Pan & Midas. Jo^{e} di San Jo^{e}.* Sketch of the three figures and a sketch of a seated figure.

Rev. Sketch from the group of Ajax and Patroclus. *Antique in P. Piti.—Satyrs surprising the washerwomen.* Slight sketch from the last composition (by Giovanni di San Giovanni).

f. 47. *Ob. Jo. di San Joanne: Narcissus.* Sketch of a woman, child, and dog at a well. *Satyrs carrying off the washerwoman, a Satyr Galanting him with the Gown.* Slight sketch of the last composition.

Rev. Sketch from a fountain with a boy on a dolphin. *Jo. di Bologna Piti.*

f. 48. *Ob.* Slight sketch of a group of figures from a picture.

Rev. Sketch from the fountain with the Boy on a dolphin. *John. di Bologna in P. Piti.*

f. 49. *Ob.* Sketch from an equestrian portrait of Charles V. *Vandyke, Gallery, Florence.*

f. 50. *Ob.* Sketch from a group of the Three Graces. *Piti.*

f. 51. *Ob.* Sketch from a female figure in a picture—1, *Yellow Damask.* 2, *Purple Bronzino, Santo Spirito, Florence* [Christ appearing to the Magdalen, now in the Louvre, No. 1183].

f. 52. *Ob.* Sketch from a figure in a painting in the Carmine. *In the church of the Carmine at Florence; a death-bed; this figure turns from the Bed and the company to weep. An old picture before Raffiele.*[1]

f. 53. *Ob.* A girl seated, with a rabbit. *Palazzo Piti, the first Room.*

f. 54. *Ob.* Sketch from Paul Veronese's portrait of Daniele Barbaro in the Pitti Palace. *Titian.*

f. 55. *Ob.* Slight sketch from Raphael's portrait of Leo X. *Raffielle.*

Reversing the volume, we find:—

f. 78. *Rev.* Caricature sketch from life: four men drinking at a table. 4 *shirts*, 1 *pr. of stockings*, 1 *handkerch.*, 2 *stocks.*

Ob. The Ground Colour Blue Black and White, light; first sitting the features mark'd firm with Red; next sitting the red colours. Blue Black, Vermilion, Lake, Carmine, White, drying Oil.

f. 77. *Rev.* Sketch in a garden.

f. 76. *Rev.* Sketch from a grotesque Sphinx.

f. 75. *Rev.* Sketch in a garden with cypresses.

f. 74. *Ob.* Sketch in a garden.

f. 73. *Rev.* The last subject completed.

f. 72. *Rev.* Two sketches. Nathaniel Hone in a landscape, standing with feet wide apart, and drawing in a note book. *Master Hone.* Sketch of a hill-side and distant house.

f. 71. *Rev.* Sketch from a hand, *In a Portrait, P. Piti.* Slight sketch of a horse feeding. Sketch of an artist (probably N. Hone) seated drawing.

f. 70. *Rev.* Sketch at Narni. *Bridge of Augustus at Narni.*

f. 69. *Rev.* A woman holding a child; sketch from a picture. *Unknown, Fuligno.*

f. 67. Page torn out except for a strip at the top, inscribed *26th Nov.* 1835. *Poor Boy; sketch sent to Mrs. Acton.—R. L. Gwatkin, the Husband of Theophila Palmer, Sir Joshua Reynolds' niece.*

[1] No longer in the church, and probably destroyed by fire. Reynolds' indifference to the works of the pre-Raphaelites has been much commented on; but this sketch and memorandum have been ignored by all his biographers.

f. 66. *Rev.* Landscape, with castle in the distance.

Ob. Rough sketch of a group in a boat.

f. 65. *Rev.* Sketch of a tree.

f. 64. *Rev.* Sketch of a tree.

f. 63. *Rev.* A one-arched bridge.

f. 62. *Rev.* Sketch of a grotesque ornament.

f. 61. *Rev.* Sketch from a fresco. Above, *By Gerardini*[1] *in Palazzo Corsini, Florence. A figure of a woman sleeping on a Garment star'd, in a chariot, ash-colour, drawn by Owls with Bats: the half moon influencing: A Boy crowning her with poppy—faint whiteish colouring.*

Ob. Florence. Ospedale di St. Maria Nova. Judicio universale di (*Pietro Perugino* crossed out) *Fratre Bartolomeo.*[2]*—Una Carita di Joanne di St. Joanne.—Joanne di St. Joa. & Volteranno erano Scholare di R. M. Roselli.—Annunciata; in the church a portrait of Christ, Qy. by Andrea del Sarto. On the right hand a vault by Volteranno. In the Cortile 7 pieces in Fresco by Andrea del Sarto.*

f. 60. *Rev.* Sketch of a grotesque; dolphin's head.

Ob. The Cloisters. The Madonna del Sacco by Andrea. All the pictures on each side are by Pocetti,† the 2 other sides opposite are Salimbeni & M. Roselli except two on the further side from the church and the worst, which were done by a Fryar of that Convent, a more dry manner than the rest; one representing the miracle of the Painter.

† The best of him is of the child brought to life that was droun'd, his brother by him, who [is] *held by his mother, which is an admirable figure; he, the brother, is weeping; his apron is full of Flowers, folded well, as his breeches, and the woman that holds the dead child admirable drawn & colourd, The two naked figure*[s] *are equal to Annibal Caracci, was the opinion of Gabriani; the Laying the foundation of the Church is another admirable one.*

f. 59. *Rev. The Portrait of Ventura Salimbeni in fresco in cloister of the Annunciata at Florence.* Sketch of the figure (? from one of the four lunettes by V. Salimbeni).

Ob. Florence. In the Piazza of the Annunciata 2 admirable Fountains by John di Bologna [really by Pietro Tacca]. *Fishy heads, fins instead of whiskers. He had much the same Genius as Michael Angelo.—Piazza before the great Palace* [Palazzo della Signoria], *a Large Fountain. All the Bronze by J. de Bologna* [really by Ammannati]*; the Rape of the Sabines, do. A Basrelieve in Bronze under it by Do. A Grand Duke on horseback Do. Basrelieve under by Do. On each side the door 2 colossal statues, one by M. Angelo and the other by Baccio Band*[i]*.—The Centaur & Hercules by J. de Bolognia.—A Pedestal Basrelievo by Bacio Bandinelli.*

f. 58. *Rev.* Sketch from a picture of a mother giving her child to drink from a pitcher. *Pocetti.*

Ob. Florence. Gardens of Boboli. Figures in Pietra. Some Caricaturas admirable for the character of nature by Gio. Caccini.—A Venus, Admirable, in Marble.—Some other Figures of the Seasons very good.—On the beautifull bridge [Ponte S. Trinità] *the arches oval and that looks as light as if 'twas made of silver, 4 good statues representing the four seasons, Winter by a Man naked shivering, like the works of Taddeo Landini. Autumn and Summer by Giovanni Caccini, Spring by Francavilla, disciple of John de Bologna.*

f. 57. A man and boy holding a picture, or mirror, between them. *Pocetti.* An angel playing on the triangle. *Pocetti.*

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[1] Gherardini painted a number of ceilings in the Palazzo Corsini. The one described is not to be found in the rooms shown to the public.

[2] A fresco transferred to canvas, now in the Uffizi. The next-mentioned picture, by Giovanni di San Giovanni, is still in its place.

Ob. Florence. A Soldier with a naked figure dead in his arms.[1] *Antique and finely group'd which the Ancients seldom observed. John de Bologna has been superior to the whole world ancient or modern in this respect at least, as well in Statues as in Basrelievi.—Capella di St. Lorenzo: the four lying figures of Michael Angelo, with a great Duke likewise by him. When I am here I think M. A. superior to the whole world for greatness of tast; when I look on the figures of the fountain in the Boboli of which I have seen the Models I think him greater than M. A.; and I believe* [it] *would be a difficult thing to determine who was the greatest Sculptor.— The same doubt in regard to the Vatican (and the Capella Sistina*; these last words on f. 56. *Ob.*).

f. 56. *Rev.* Sketch from a picture; a whole-length figure of a man in slashed doublet, hat in hand.

Ob. Sketch of a number of figures grouped together. *Florence.*

f. 55. *Rev.* Sketch of two female figures, one a girl, the other figure only partly suggested. *Pocetti.*

f. 54. *Rev.* Sketch from a picture; a man standing by a horse, with a dog. Above, a head of a man in an oval. *Boschi.*

f. 53. *Rev.* Three sketches of figures from pictures. *Boschi.*

f. 52. *Rev.* Sketch from a picture; a company at table. *Joanne di Joanne.* Above, a portrait head in an oval. *Bosci.*

f. 51. *Rev.* Sketch of a man holding a sword and dagger. *Joanne di Joanne.* Above, a head in an oval. *Bosci.* (These portrait heads are probably from the Cloister of Ogni Santi.)

The last leaf of the book is occupied with traveller's jottings for the journey from Florence to Venice.

f. 79. *Ob. Breeches made—not forget sheet—Breeches mended—pay washerwoman—Pay Wilton for Vierpili—Hat—Spada—Cappello—Baule—Scatola—Stivali—Canestra—Cane—Umbrella—Fabrij Peruquiere in Piazza di St. Marco, Venice.*

Rev. Buy Chalk, Chest, Book of Voyages and Maps, Pistols, Take the Flowers from Dogana and the Portrait—Ultramarine—Send for my things from Piti—Pay Wilton for Gallery—Ultramarine—Receive from Hone. Sketch of two women.

13. Sketchbook containing Sketches and Notes in MS. made at Venice and on the journey thither from Florence. Reynolds travelled by way of Bologna, Modena, Parma, Mantua, Ferrara, and Padua. The majority of the Venetian notes have been printed in Leslie & Taylor's 'Life.' But among the other notes the interesting evidence of Reynolds' admiration for the frescoes by Mantegna at Padua seems to have been overlooked by all writers on the subject.

f. 1. *Ob.* Sketch of a girl with a loose shawl over her dress. *The veil may be black gauze, the breast seen through.* Both sketch and memorandum are in pen-and-ink, over some rough notes in black chalk.

Rev. Direct to Consul. — See Zuccherelli, pay him Palate. — Send the flowers and Portrait to Wagner.— Write to Wilson.—Pay the Horse.—Hat. These memoranda are written in ink over a very slight sketch of a figure, with notes appended. *by Paulo in a Monastry at Verona, a Banquet.—St. Justina, Padua, Benedetti del Monte Cassino.—In scola St. Antonio, Picture of Titian.*

f. 2. *Ob.* Sketch from the marble group of a warrior supporting a wounded comrade (Ajax and Diomed) in the Loggia dei Lanzi, Florence. *Gioseppe Marci fecit.*

Giuseppe Marchi was a young Italian whom Reynolds had discovered in Rome at the age of fifteen. He accompanied Reynolds to England, and became well known as a mezzotint engraver. In spite of the signature, the sketch on this page has all the appearance of being by Reynolds' hand.

[1] Apparently the Ajax and Patroclus in the Loggia dei Lanzi.

Rev. Sketch from a picture. *Padua.*

f. 3. *Ob.* Two riders fighting. Sketch from a picture.

Rev. A woman praying; slight sketch.

f. 4. *Ob. Modena. The Domo. The* 1*st Altar on the right hand the circumcision, the Virgin kneeling in the Middle of the Picture, a little figure simple and beautifull. A Little boy looking at the Doves, another sweet figure, indeed the whole is admirable. Guido.*
Sketch of a woman walking on tip-toe, her shawl blown by the wind, leading a child by the hand.

Rev. Sketch of a man attacking another who is on horseback.

f. 5. *Ob.* Sketch from a picture of the Marriage at Cana (?).

Rev. Virgin, Christ, Many Saints, Tint. [Tintoretto].—*Jupiter & Semele. —A copy after the notte* [of Correggio].—*Pieta, Guercino.—Roman Charity, Andrea Sacci.—Marriage of St. Katherine, Guercino. Lo* [word illegible].

f. 6. *Ob. Copy Supper, P. Veronese—the supper with Magdalen. Battles, Julio Romano.—Vault, Tintoretto.—Garofalo, V. B. with J. B.* [John Baptist] *&c. —St. Rock & Dog & Angel with a crown above, Guido.—A young man & his Mistress heads* [word illegible] *in comparison. Magdalen, Caracci, the same as that in Zampieri; this Best.—A Minerva with another figure in Armour.*

*—*4 *Elements, Ludovico.—An old man crowned with ivy, and a glass in his hand, behind a muse-like head by Dossi of ferara.*
The last-named picture by Dosso Dossi is still in the gallery at Modena.

Rev. Slight rough sketch of three figures.

f. 7. *Ob. St. Peter going to be tied to the Cross, Guercino, great size.—St. Peter & Paul, heads, Guido.—Do. of Guercino.—A fine Magdalen, Guido.— Caniacci V. & B. holding a dove.—Holy Family by Titian in a Landskip.— Adultry, Titian.—V. Christ with an Apple, he falling forward.—St. Paul.— Many Draw. of Pictures of Dossi. St. Francis' Head, Guercino.*

Rev. Sketch of two warriors fighting over a fallen horse.

f. 8. *Ob. Chiesa Maria at Modena.—A Pieta, Guercino. The Virgin interceding with Christ. A Plague below; a Tast between Guido & Guercino.*
Sketch from a figure of a woman.

Rev. Sketch of a soldier thrusting back a man with his spear from the fresco by Mantegna of 'St. James on the road to Martyrdom' in the Church of the Eremitani, Padua. *Opus Ansoine.* This last is the inscription on the fresco of St. Christopher by Ansuino da Forli in the same chapel.

f. 9. *Ob. Parma. St. Joanne. In a chapel on the right hand, Pieta by Corregio the Magdalen in the Colonna. Opposite, the Martyrdom of two Saints* [Placidus & Flavia], *the ex*[pression?] *of the woman as that of an Angel in Bliss, the colouring divine, white and oil transparent, shadows greyish.—A Copy of the Notte better than in the Palace at Modena.—A fine copy of Holy Family & St. Jerom by Corregio.—The Cupolo Angles & freeze quite round the church is by Corregio's scholars, the mezzo Cupolo Christ Crowning Virgin. St. John Baptist (of which a Copy in the Palazzo Piti) and John Evangelist with many Angels all by Parmegiano.—A St. John over the door by Corregio with the Eagle picking his wings.*

Rev. The Eagle of St. John, Corregio, cleaning his feathers. Sketch from the eagle. Sketch from a figure by Correggio. *One of the boys in Chiaroscuro around Corregio Cupola, Parma.*

f. 10. *Ob. In the Garden house of the Palace just by the Great one* [Palazzo del Giardino at Parma], *a room painted by Tiarini in fresco from Tasso. There are some fine figures particularly the writing.—Another room by Carlo Cignani, the history of Baccus & Ariadne, &c.; that of Apollo & Daphne is fine, as are all.—A Sea Triumph by Agostino.* 3 *Boys above, ditto, one bending his bow by the help of his foot in a very commodious manner, another dipping his torch in a lake, another wetting his arrow on a rock.—Some Frescos said to be Parmegiano.*

Rev. Sketch from the figure of the Soldier in the centre of Mantegna's fresco, 'St. James on the Road to Martyrdom,' in the Church of the Eremitani, Padua.

f. 11. *Ob.* Sketch from a picture of Apollo and Daphne. *A Cignani in Parma at the palace in the garden.*

Rev. Sketch from the figure of the horseman at the r. of Mantegna's fresco, 'The Martyrdom of St. James,' in the Eremitani, Padua. Also a separate sketch from the horse's head. *Housing, A Lion's skin on the brest. Andrea Mantegna.*

f. 12. *Ob. Dome at Parma. Cupola by Corregio, Angels in stone colour by Do. you must ask to seé the Holy Family with St. Jerom. It gave me as great a pleasure as ever I receiv'd from looking on any Picture, the airs of the heads expression and colouring are in the utmost perfection; 'tis very highly finished, no Giallo in the flesh, the shadows seem to be added after by a thin colour made of oil and ultramarine, and sometime oil and red, no outline scar[c]e to the Face especially the Virgins, the lips, &c. The red mixt with the white of the face almost imperceptably—all broad.*

Rev. Sketch of a Cupid flying and blowing a trumpet; below, a woman at a door. *A Picture representing a young woman hiding her sweetheart and putting her handkerchief in order, the husband knocking at the door.*

f. 13. *Ob. Palace T at Mantua.* 6) *Giants.* 5) *Julius Cæsar with his Lictor on each side in medalions—the continence of Scipio & Alexand. concealing the books of Homer—in different partitions.* 6 *whole length figure in Roman dresses as large as life—*4 *Marches in Plaster, d. Portico, not seen.—Historys in Medalions.—Cupid & Psyche.*

Rev. Sketch from the picture of Venice with Peace & Justice, by Paolo Veronese, in the Ducal Palace, Venice. *See the observations* [on f. 65, *Ob.*].

f. 14. *Ob.* Sketch from Giulio Romano; two Cupids & Satyr; *Palazzo T.* Sketch of naked boy. *Paulo.*

Rev. Sketch from 'The Finding of Moses' by Paolo Veronese (? a copy from the picture at Madrid).

f. 15. *Ob.* Sketch of a figure from the same picture as the last. *Finding of Moses in little in the Palace.—A mass of light.*

Rev. Sketch from a reclining female figure by Veronese. *Paulo in Little in the Palace.*

f. 16. *Ob.* A fallen giant; sketch from Giulio Romano. *P.T.* [Palazzo del Té, Mantua].

Rev. Rough sketch from a picture or decoration, three figures on a floating shell.

f. 17. *Ob.* Sketches from Giulio Romano (Bacchus & Ariadne). A girl with cymbals; head of a Satyr drinking. *P.T.—white whiskers; this would serve for a fountain.*

Rev. Sketch from a picture, Incredulity of Thomas (?).

f. 18. *Ob.* Two sketches from Giulio Romano (Story of Cupid and Psyche); river gods. *P.T.*

Rev. Sketch of a group from G. Romano; Satyr and sleeping nymph, adapted. *Serve for Time Discovering Truth.*

f. 19. *Ob.* Sketch from a female figure, by G. Romano. *In T.*

Rev. Sketch from G. Romano; Satyr and Nymph.

f. 20. *Ob.* Sketch from G. Romano, a floating female figure. *In T.* Below sketch of a lake and distant campanile, probably the lake at Mantua.

Rev. Two sketches, a man on horseback and a man on foot fighting, and a warrior on horseback.

f. 21. *Ob.* Sketch from G. Romano; Bacchus and Ariadne, Satyr and Cupid. *In Palazzo T.*

Rev. Warrior on horseback striking a foot soldier.

f. 22. *Ob.* Sketch of a mother and child, *the lower part Julio Romano in T., the upper part invention.*—Sketch of the breech end of a cannon. *A Canon at Mantua.*

Rev. Sketch from the fresco by Tiepolo, the Embarkation of Cleopatra, in the Palazzo Labia, Venice. *Tiepoli.*

f. 23. *Ob.* Sketch of a boy's head, by Bernardo Strozzi. *Prete Genoese in Sti. Apostili, Venice; the Guardian Angel with this boy in his hand.* Two slight sketches of warriors.

Rev. Sketch of a boy wrapped in a shawl. *Winter, a little Boy in the coming of a chorus.*

f. 24. *Ob.* Sketch of Venus and Cupid in a chariot. *In P.T.*

Rev. Sketch of an Apostle (?).

f. 25. *Ob.* Sketch of a man and woman standing by a pillar. Slight sketch of a church and trees above.

Rev. Two sketches; an old man leaning on a stick; two men talking together.

f. 26. *Ob.* Figure of Christ from a 'Resurrection' by Leandro Bassano. *L. Bassano.* Sketch from an 'Entombment.' *Palma.*

Rev. Time and a genius flying through the air and catching up a woman by the hand and hair.

f. 27. *Ob.* Sketches of figures from a 'Crucifixion' by Palma Giovane. *Palma in Justina.*

Rev. Sketch from a picture: group of man, woman and child under trees. *The Wastcoat red like St. Mark's at St. Gregory, by Titian, and Mars in the palace, by Paulo.*

f. 28. *Ob.* Sketch from the figure of Christ in the Crucifixion by Palma Giovane. *Palma in Justina.*

Rev. Sketch from a picture; a king on a high throne under a canopy.

f. 29. *Ob.* Sketch of a soldier seated. *Palma in St. Justina, a statue in a Picture.* Sketch of drapery on an arm.

Rev. Sketch of a gondola.

f. 30. *Ob.* Sketch from Veronese; the Almighty and Cherubim. *Paulo. The flying on the wings of the wind.*

Rev. Sketch of a winged figure standing on a globe.

f. 31. *Ob.* Landscape sketch, gardens and buildings, probably at Padua. Below sketch of a sculptured pillar. *Ignoto.*

Rev. Sketch of the figure of a philosopher, from a picture.

f. 32. *Ob.* Sketch of a boy with a dog. *Varotarii in St. Maria Maggiore.* Sketch from a landscape, by Bassano. *Bassan D°.*

Rev. Sketch from the 'Diogenes' of Tintoret in the Library of St. Mark, Venice.

f. 33. *Ob.* Sketch of a lady on horseback. *Varotario D°., white apron; a light red petticoat. Sleeves white Satin striped with green. Shoe strip'd.*

Rev. Sketch from a figure of Victory. *Victoria in St. Antonio di Padoa.*

f. 34. *Ob.* Sketch from painting by Veronese in S. Sebastiano, Venice, of a column with caryatid and festoon. *Paulo in St. Sebastian.*

Rev. Slight sketch of a female figure.

f. 35. *Ob.* Sketch from Niccolo Bambini's 'Conversion of St. Paul.' *Caduta di St. Paulo in St. Polo Cav. Bambini.*

Rev. Sketch of an angel inscribing a shield.

f. 36. *Ob.* Sketch from a picture; scene in a temple. *Cav. Bambini.*

Rev. Sketch from a ceiling decoration.

f. 37. *Ob.* Sketch from a figure with hands extended. *Cav. Bambino.*

Rev. Sketch from a picture by Veronese. *Paolo.*

f. 38. *Ob.* Slight sketch of drapery. *Cav. Bambino.*

f. 39. *Ob.* Sketch of the fainting Virgin supported by St. John. *Salviati at Pietro Martire in the Isola Murani.*

Rev. Sketch from Tintoret's 'Baptism of John.' *School of St. Rock—Tint.*

f. 40. *Ob.* Sketch of a man in armour. *Salviati D°.*

Rev. Sketch from 'The Last Supper,' by Tintoret.

f. 41. *Ob.* Slight sketch of a figure and architectural background.

Reversing the volume, we find :—

f. 78. *Rev.* Sketch of an old man looking up. Memorandum for an account *for a p. of velvet Britches—he gave Carlo for my Acct.*, etc.

Ob. Sketch of a head. *Crucifix by Pietro Vechia. God by Christ, Devils about the bad. An Angel directing the good to Christ: fine heads and the whole well composed. A Figure on horseback, a wonderfull Expression A boy covers the legs. The horse's head, &c., in the light, one mass. A whole-length figure another.* [A fuller note on this picture is on f. 48, *Rev.*]

f. 77. *Rev.* Anatomical study of a male figure.

Ob. Study of costume, over an anatomical study: *A figure in a slash'd jacket tuck'd in his breeches, another.*

f. 76. *Rev.* Two slight sketches of heads. *Chiesa Carmelitani Scalzi, is a fine church, colourd glass rays.—Chiesa Marcuo or Ermagora. Last Supper by Tintoret The Napkin the Principal Light, divided by a Dark figure. A Figure at one End of the Table in white satin divided from the white Principal Mass by a dark figure; a light figure at each end of the Picture. A dog sitting on his tail as beggi. g. A fine picture.*
Opposite, 'Washing the Feet.' Do. The Ground and background white.

Ob. The manner of the fingers snatching at the fruit. When he spits he talks as if a Nurse was talking to a Child. Hem hard, tire, tire, draw your breath, knok oneself on the back. Cut a man's button off as the Frenchman. In the Carmelitani Scalzi at Venice an Artificial light that is let in at the top of an altar and rays made of yellow tubes of Glass has an extraordinary effect. Below, Sketch of a man with a pole, probably bringing a gondola to land.

f. 75. *Rev.* Slight sketch of a seated figure. *Gregorio. The birth, Assumption & presentation of Virgin by Jordano. In the choir, the Manna. Daniel. Another, where an Angel awaking an old man. The Descent, by Titian. A figure dressed in white, flowered with gold lightly; a fine effect. In 'The*

Descent' of Ti: all the colours broken; no strong ones; the 3 Maries make the Principal light. Sacristy: Supper. The woman that leans over the table, strong drapery to borough[borrow] *form: but her handk. is shadowy, strong blue, lights quite white to harmonise with the Tablecloth.*

Ob. Shadows of Table Blue. The Colours are like those of a colourd drawing except those on the foreground. One sees a little red here & there at a Distance. The ground on which they stand light (not as the figures at table)—the shadows of the figures strong on them; the ground a little inclinable to Grey but rather mellow oily yellow. Some of the Dark figure[s] *on this ground have white lights stronger than the ground, tho the shadows are as dark as can be to hinder instead . . .* [This note is broken off and was afterwards crossed out.]

f. 74. *Rev.* Study of drapery, from a picture.

Ob. Observation on S. Pietro Martire di Titiano.—Pietro Martirio in the Church of St. Giovanni & Paolo. The Trees harmonise with the sky, that is, are lost in it some place, at other places relieved smartly by means of white clouds. The angels' hair, wings, and dark part of their shadows, being the same colour as the trees, harmonise.—The Trees of a Brown Tint. The shadows of the white drapery the colour of the light ground; the lights the colour of the face of the saint. The landskip dark. Trees opposed to campo of light; behind that dark trees; behind that, Blue scumbled Ult. [ultramarine] *mountains. The Drawing in general, Noble, particularly of the right leg of him that flyes.—His head, &c., the shadows of his eyes and nostrils determined, and a beautiful shape.*

f. 73. *Rev.* Diary of Reynolds' journey to and from Venice. *July* 21 *arrived at Mantua, July* 22 *departed from Mantua and arriv'd at Ferrara the same day.* 23*rd departed from thence.* 24*th arrived at Venice,* 25*th Enter'd my Lodgings,* 26 *the Boy* [Giuseppe Marchi?] *began to Eat at my Lodgings, and two boys pay'd to for me. Aug.* 16 *parted from Venice, the same day arrived at Padua, slept at Torre Confini.* 20, *past Peschiera & Lago di Garda, slept at Osteria del Papa.* 21, *Brescia.* 22, *Bergamo..* 23, *Milano.* 23, *arrived at Milan*; 27, *parted from Milan.*

Ob. Obser. on the Marriage of Cana by Paolo. The principal light in the middle, Paolo himself, dresst in white, and light yellow stockings, playing on a violino; the next is his brother going to tast liquor: he is drest in white but flowered with various colours. The table-cloth, the end on the other side, with the lady, makes a large mass of light. Almost all the other figures seem to be in Mezzotint; here and there a little brightness to hinder it from looking heavy. All the banisters are mezzotint; between some of them, on the right side is seen the light building to hinder the line of shadow so as to make the picture look half shadow & half light. The sky Blue, with white clouds. The lower in the middle white as the clouds: and so all the distant architecture, which grows darker and darker as it approaches the fore figures; between the dark Architecture in the foreground and the light behind, are placed figures to join them as it were together.

f. 72. *Rev. Church of St. Georgio Maggiore.*

By the great altar, two pictures of Tintoret: one Last Supper, the other The Manna.

On the right hand, as you enter, A Nativity, by Bassan. The child painted in the greatest stile. It seems to be painted first without shadows at all, and after the shadows are made by washing lake made very thin with oil. The colour of the child is laky and oily.

In the Refettorio, the famous Banquet by Paolo, representing the marriage of Cana in Galilee. Amongst the musicians the principal is Paolo himself, with a viola; the second, with a violonone, is Titian; the third, with a violine, is Tintoret, he with the flute, Bassan Vecchio.

[Church] *of St. John & Paul, St. Pietro Martire di Titiano.*

In the Refettorio Vecchio, the famous 'Banquet' of Paolo. The Master of the feast, in Red, under the middle arch, looking at the figure drawn from Vetellius. He on the left using his knife and fork, is the father which employed Paolo. A Print.

Ob. Observations on the Marriage at Cana in Galilee by Tintoret.

One sees by this Picture the great use Tintoretto made of his Pasteboard houses and wax figures for the distribution of his Masses. This Picture has the most natural light and shadow that can be imagined. All the light comes from the several Windows over the table. The woman, who stands and leans forward to have a Glass of liquor, is of great service: she covers part of the Table cloth, so that there is not too much white in the Picture, and by means of her strong shadows she throws back the table, and makes the perspective more agreeable; but, that her figure might not appear like a dark inlaid figure on a light Ground, her face is light her hair masses with the ground, and the light of her handkerchief is whiter than the table cloth. The shadows blue Ultr., strong. Shadows of the Table-cloth Blueish, all the other colours of the draperies are like those of a washed drawing. One sees indeed a little lake drapery here and there, and one strong yellow, he that receives the liquor.

f. 71. *Ob.*[1] *This Picture has nothing of mistiness: the floor is light, an oily Grey; the Table cloth in comparison is blue; and the figures are releiv'd from it strongly by being dark, but of no colour scarce. The figure of the woman who poures out liquor, tho' her shadows are very dark, her lights, particularly on the knee, is lighter than the Ground. All the women at the Table make one mass of light.*

The Last Supper of him [Tintoret] *in S. Georgio, is managed something in the same, only the Apostles are all on one side. The light is behind them, and throws their shadows on the table.*

f. 71. *Rev. Salute.*

The Descent of the Holy Ghost by Titian.—In the Suffitto of the high Altar, three fine Pictures of Salviati. The middle one the Manna in the Desert, the other represents the Angel which conducts Abaduch to help Daniel in the den, the other the Angel giving Succour to Elias; are printed by Lovisa.

Around these are the Evangelists, in Tondo, by Titian.

Three pictures of Luca Jordano, the Birth, Presentation, and Assumption of the Virgin.

In the Sagristy, the Marriage of Cana in Galilee, by Tintoretto: a print by Odoardo Fialetti, painter and disciple of Tintoret.

On each side is one of three pictures, which ought to make but one. Saul throwing the lance at David, by Salviati; other works of Salviati, as David

f. 70. *Rev.*] *with Goliah's head in Triumph met by young women playing on musical instruments. Do. The Supper of Christ. Do. Samson and Jonas by Palma. Aaron and Giosue, by Salviati.—St. Mark, and below St. Sebastian, Rocco, Cosmo, & Damiano, by Titian.—In the Suffitto Three most admirable Pictures of Titian, the Death of Abel, the Sacrifice of Abraham, and David cutting off the head of Goliah. All three in print by Febre.*

Scuola di S. Girolamo near St. Fau[s]*tino.*

Above stairs the altar, Virgin above and angels below. St. Jerom looking up, by Tintoret; a print by Agostino Carracci.

f. 69. *Rev. Ob: Scola of St. Marco.*

Where St. Marco relieves one of his followers. The hands of some of the figures fine. The buildings behind quite light, the shadows oily yellow scumbled on it. The upper part of the sky dark, the lower white, to mass with the Building. Trees by the side pretty dark, to mass with the figures, which are dark; but little lights here and there. The dead figure principal light, being in the middle of this darkish Mass. Some of the Draperies painted black and white, & then Oil scumbled on it; has a rich effect. Hatchet and other thing[s] *lying on the ground, are only scumbled, as it were, and sometimes only Outlines. A light pedestal and Pillar, but broke by a figure on the left; behind them darker pillars, and then the distant light ones. Every here*

f. 70. *Ob.*] *and there the mezzotint mass enters into the light ground, by means of white Turbans strip'd, flesh, light reds, &c. No Mistiness. The light buildings at a distance have likewise some dark doors, so as to mass with the foreground.*

[1] In this and other cases, the precise order of the pages has been departed from, in order that the notes may be read continuously.

The dark building on the left hand, the upper part is lost in as dark a sky. The Tirant's drapery on the other side the same.

Sometimes on a dark dead colour white scumbled, and the ground left here & there for the partitions between stone, bricks, &c. Flesh, the whole laid in soft and broad in the dead colour, and then the shadows added by scumbling.

f. 69. *Ob. Obs. on that* [of] *the carrying away the body of St. Mark. Lightish ground. A group of mezzotinto figure*[s], *a Camel, &c., which indeed receive a light on one side, but in the middle is the body, light, all soft against the ground. The Camel, oil. The body of the figure recovering himself, fine: This light body issues out of a Mezzo Tint mass, which masses with the ground at the bottom, which is dark; the ground to upper part of the figure is light.—In painting Architecture, &c., after having dead-coloured it blue, when you would have it shine, scumble white and much oil.*

f. 68. *Rev. S. Zaccheria, not far from St. Mark.*

In the sagristy, a most admirable Picture of Paolo Veronese. The Virgin and Bambino on a pedestal with St. John Baptist; below, SSt. Jerom, Francis, and Chattarine. A print by Ant. Luciani, drawn by Tiepolo. The V. and B. make one mass, St. John another. The Pedestal is light and the fluted pillar. This picture is painted in a very large manner, large bold features, and wonderfully well coloured. It looks very much as if it were painted on a Jess priming, and then smoothed with the finger. 'Tis the best preserved of any picture I know of his. The flesh of an Indian red, purply. A print by Wagner.—A fine picture of Salviati, representing a miracle of St. Cosmo and Damiano.

St. Maria Giubenicco.

Christ in the air; below, St. Giustina and Francesco di Paolo. Tintoret.—Over the door, Conversion of St. Paul; Tintoret.—The Suffito, and many others by Palma.

f. 67. *Rev.* *Redentore.*

Ascension of Christ, Tintoretto; and another by F. Bassan. The Christ of the latter has a fine sweep.—Christ carrying to the Sepulchre, a fine Picture by Palma. Scourging of Christ, by Tintoret; the Baptism of Christ, begun by Palma, finished by somebody else.

St. Anna Monache.

A St. Francis, by Guido; the same as that in the Colonna, and Pallio [?] *at Bolognia in the Publick Palace.*

School of St. Rock, by Tintoret.

In the ground floor, The Annunciation. A print of it by Sadeler. The angel has just entered in at the window; a whole troop of boy angels are likewise just entered. The Magi. Flight.

f. 67. *Ob. St. Agnes, of Tintoret, in Madonna del Orto. She in the Middle in white. The lamb's head on the white. This mass is surrounded with figures in dark colours. but on each side towards the edges is a little light—a white cap or a shoulder with a bit a linnen: and, that the bottom of the picture might not be heavy, the legs of the figure lying are lightish. Two women's heads and breast over St. Agnes are light, to join the Architecture behind, which is light on a light sky. A Mass of dark Architecture on one side near the Eye. The Angels above are dressed only in sky blue; lights white, the same as the sky, which is white and blue.—On the presentation of the Virgin. She is drest in a dark Colour on a light ground: but her flesh, and some lights on the drapery, harmonise with the ground she stands on harmonises with the dark drapery, as the upper part, being light, harmonises with the light ground.*

f. 66. *Rev.* Sketch from the St. Agnes of Tintoret in Santa Maria dell' Orto.

Ob. A general Rule. Ven.—

A Figure or Figures on a light ground; the upper part should be as light if not lighter than the ground, the lower part dark, having lights here and there. The ground (properly) dark. When the second mass of light is too great, interpose some dark figure, to divide it in two. A white Drapery edged and striped, or flowered with blue, as the bride in the Marriage of Cana or

the Venus in the Colonna, on a mellow oily ground.—Gondiliers[1] *are so . . . Zuccarelli says Paulo and Tintoret painted on a Gess ground. He does not think Titian did. I am firmly of opinion that all did. A portrait,—putting on a morning gown, one sleeve on only, the figure of Paulo in the Library at Venice.—The figure relieved on one side only. If dark figures on a light ground, not relieved quite all round.*

f. 65. *Rev.* Sketch from the figure called 'Religion,' by Tintoret. *This is a light figure; all the linnen in Mezzo Tint; the upper part of the Picture and on this side* [i.e. the r.] *the Ground Lighter.* [Edges] *Scumbled & Lost, etc. In Madonna dell' Orto, Religion by Tint.*

Ob. Obs.—Venice on the Throne, &c. [by P. Veronese, in the Doges' Palace]. *Her face, &c., in mezzotint shadow with reflexions. The white peticoat with gold flowers, and piece of white ermine, make the white mass against a light blue sky with flesh colour clouds. The figure under her, Peace —upper garments very dark, the under light, being flesh-colour heightened with yellow. The curtain soft against the ground; no strong shadows at all. Justice rather darkish; hands, linnen, head lighter than Ground. Some touches of the Drapery Do., Lion dark. The light drapery of Venice darker towards the edges than the ground.*

f. 64. *Rev.* Sketch from the upper part of the figure of S. Lorenzo Giustiniani, in the picture by Pordenone, now in the Academy, Venice. *St. Giustiniani by Pordenone in Madonna dell' Orto. In white. Mouth shut.*

General Rule.—

A light sky of Angels; the light by means of clouds, &c., goes off by degrees: but on one side a dark figure must come smart against the light to give the Picture a spirit. Titian's Salutation.—If two figures, one overshadowed on a light ground, the other must be light on a dark ground. Laky garments, the lake scumbled on the Gess Ground, warm the lights, and if need glazed afterwards.

Ob. Ascension of the Virgin, in Giesu, by Tintoret. The sepulchre white marble surrounded with dark figures, but flesh, &c., little lights here and there. The Virgin above; a dark mass on light ground: her head, hands, and some of the angels, light to mass with the ground. The Marriage of St. Katharine in her Church. [By Paul Veronese.] *A gay, light picture. The upper part of the figures, light on a light ground. Pillar light, St. Kat. rather light; the Angel light under the light pillar. 'Tis not in his very best tast of Colouring.*

f. 63. *Rev.* Sketch from a picture of an old man seated, holding a book, on a garden terrace.

f. 62. *Rev.* Sketch from an altarpiece.

Ob. Refettorio of St. Sebastian.

Obs.—The Woman washing Christ's Feet: Paulo. . The Table-cloth the Principal light, divided by means of dark figures into many compartments. The nearer Pillars oiled till they are yellow. Dogs, &c., painted, on a gess ground.

The Purification. Do., on the organ.—The Principal light is a changeable piece of silk, flesh colour, hightened with yellow.—A boy with a yellow Drapery on his breast comes on it. No other lights but what the flesh makes—and indeed a dog, which is inclinable to flesh colour. A pillar square light.

The Principal light of the Picture, where the two saints are going down steps to be martyr'd, is the same colour on a woman kneeling. This is a very

f. 61. *Ob.*] *good manner; it makes the principal of the flesh. If the Drapery was flesh colour, like that in the Transfiguration, it might be still better. The buildings of this last picture are all white.*

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[1] '*Gondoliers*' seems intended, though the meaning is obscure. The word begins a fresh note, written in ink (the last being in pencil), and the sentence appears to be broken off and never completed. Leslie and Taylor read *Goddiliers*, a supposed corruption of *Cordeliers*. This hardly illuminates the difficulty.

Obs.—St. Sebastian before the Tirant. All dark figures on a light ground (a pretty building) except him who holds a Horse; he is pink colour, sleeves of the same tone as the ground; the sky originally was blue with white clouds, the blue is now turned black. The St. Sebn. a fine figure. The buildings behind are only two tones, one lightish, the other a degree lower to smart shadows.

f. 61. *Rev. S. Maria dell' Orto.*

St. Agnes praying for the recovery of the Son of a Profet [Tintoret]*; this picture is said to have been much admired studied & copied by Pietro da Cortona: 'tis a fine painted Picture. See Obs.* [supra, f. 67, *Ob.*].—*A Palla with S. Lorenzo Giustiniani, St. J. Baptist, Francis & Agost., by Pordenone. St. Giust: is a fine figure; see sketch* [f. 64, *Rev.*]. *Print by Lovisa.—Capella Maggiore, two large Pictures by* [word illegible] *by Tintoret. One, the Last Judgment. The masses are not very carefully observed; neither the masses of light nor the masses of shadow are of a beautiful shape. A deal of fury. The River is finely painted and invented. It is a sort of waterfall, in which are tumbling figures in various attitudes.—The other is the bringing forward of the Calf. At the top of the Picture is Moses, but not seen by the people below on account of the Clouds which fly below the mountain.*

f. 60. *Rev. Around the Altar under the cupoly are 5 figures, representing Vertues, some of them very fine, particularly Religion.—The folding Doors of the Organ Inside; on one side, St. Peter contemplating the Cross held in the air by Angels; on the other the beheading of St. Christopher. On the outside, the presentation to the Temple. He* [Tintoret] *has supposed a long set of stairs at the top of which at a distance is the Priest with other figure*[s] *and the little virgin almost arrived* [at] *them. The Temple through a shadow on part of the steps. Within the shadow are many figure*[s]*, one in the light—the shadow is his ground—another sitting at the bottom of the steps, another standing in the Middle. All by Tintoret. Prints of these three by Lovisa.*

Scuola grande di S. Gio. Evangelista.

In the Albergo a Suffito by Titian. St. John looking up to heaven. A Print by Lovisa. The Symbols of the Evangelists & the Angels heads are likewise of him.

Ob. St. Geminiano.

An Angel foretelling to Sta Catterine of her martyrdom, the whele held in the air by other Angels. Tintoret. The old men behind are sweetly Painted in a large manner, tho' very small figures. Print by Lovisa.—St. Mena & St. John Baptist one on each side the organ and two Bishops above by Paulo; prints by Lovisa.—St. Giuliano. On the right side the high Altar, a Last Supper by Paulo and other Pictures.—Palace of the Procuratie.

59. *Rev.* Sketch from a picture.

Ob. [Church of San Rocco]. *Piscina mirabilis* [Pool of Bethesda, by Tintoret]. *Between the Christ and the figure he looks at* [is] *a mass of Shadow. Part of that figure and a woman receive the Principal light. Another wo*[man's] *head over hers, the figure lying at one end light, other little light, & strong reflections. With a Glass Eye one sees no colours scarce. The Christ is red; catches light smart.—St. Rock curing in Hospital. The Ground principal light; to that is joind a group of figures, some getting out of bed, some lying; a woman Entering; on the other side the figures are shadowd toward the ground but smart lights here & there.*

58. *Rev. Church of S. Rocco.—In the Capella maggiore 2 Pictures on each side by Tintoret. On the left side, the uppermost* [is] *St. Rock curing the Animals; under it the Saint curing people in a Hospital is a fine Picture. On the right side above is where represented when he is taken prisoner, and under in Prison with many other prisoners comforted by an angel.—On the left Chapel of the high altar is a little Picture, three . . . figures, Christ with the manigoldi* [executioners] *by Titian. On the left side in the middle of the church is the Piscina probatica by Tint^{t}. painted in a most brave manner. A print by Febre.—On the other side St. Martin giving part of his cloak to the devil with many other figures; a fine Picture by Pordenone. On each side the door a Picture of Tintoret which formerly belong'd to the shutters of the organ. A Salutation, and a Pope under a canopy at the top of a flight of steps receiving some one.*

Ob. St. Rock in Prison.—A Figure lying; his dark knee comes on his light body, his foot & small of leg light, his head in Mezzotint looking up talking to a woman who is in white, a handkerchief a little inclinable to a yellow. No colour in the Picture but the Angel blue draperie, the lights white, a little lake here & there.

The Ascension of the Virgin by Jordano. The upper part of the Apostles light on a bright ground, the lower dark. The Virgin the same,

57. *Rev.* Sketch of a floating cherub.

Chiesa dell' Umilta.—

Pieta with the three Maries, Angels by Tintoret, large Carracesco manner. A print by Sadeler.

St. Peter and Paul; admirable Picture by Bassan, superior to anything I ever saw of his; more grace; the background and the whole enlightened, and the feet of the figure are seen.

The soffito is all painted by Paolo. The Assumption of the Virgin, with steps, the Adoration of the Shepherds, The Annunziata, Ornaments likewise by him.

Ob. Sketch of a garland. Notes to a sketch on the following page: *the tree lighter, a clear sky like Rubens behind the bishop.*

56. *Rev.* Sketch from a 'Presentation of the Virgin.'

Ob. John Baptist; Titian, in St. Maria Maggiore [now in the Venice Academy]. *The flesh on a Blue sky with white clouds, the Breast a principal mass of light, the mass of the face separated by a Black beard, the thigh by the skin he holds in his hand, the legs of a low tint, the right thigh quite lost, shadow of the Draperie D°. Veins marked but not Blue; have the same effect as those in the Laocoon. The whole finely drawn, a squareness and divided in plans—broad flatnesses. The Lamb another mass, the white clouds another, waterfall another; scarce anything seen but the white of the waterfall, three or four Trees, those behind the gess ground oil'd with touches of shadow, those before dotted dark, the bark the light gess.*

55. *Ob. The body, the linnen low tint the same colour as the lamb, the gess ground a grey scumbled over it for the light part.* Sketch of a pillar (?) wreathed with a scroll.

55. *Rev. Chiesa de' Frari.*

On the right as you enter the great door, after you are past the altar of the Crucifix, is the Presentation, with many saints; below, an admirable picture of Salviati, as fine as Titian or Paulo; 'tis in their style.

The Martyrdom of St. Katharine, by Palma.

The great altar, The Assumption of the Virgin, by Titian. Most terribly dark; I saw it near; 'tis nobly painted.

The Virgin, with Christ, on a pedestal; below St. Peter and St. Francis directly under, and under him many portraits profile most incomparably well painted, without shadow. On the side St. Peter is, lower, is a warrior with a standard, perhaps St. George. This picture [the Pesaro Madonna, by Titian] *is very dark, except the heads of the portraits, and those are almost covered with pots of artificial flowers and candles. A print by Fevre.*

St. Agostino.—

Ecce Homo, with Pilate and others, a good picture, by Paris Bordone, in the style of Titian.

f. 54. *Rev. Chiesa di San Nicolo de' Frari.*

The high Altar.—The Virgin with Angels above; below, St Nicolas, Chaterine, Antony of Padua, Francis, and St. Sebastian. [By Titian; now in the Vatican.] *'Tis so dark that you see nothing but the body of the St. Sebastian, and he looks as if he had lost his head, 'tis so dark. No doubt it was painted a little so at first to preserve the mass of his body of a beautiful shape. St. Nicolo is said to be from the head of Laocoon, which Titian much admired. A print by Febre; another in wood by Titian himself, a little different from this picture.*

On the right hand of this Chapel is the Last Supper, by Benedetto Caliari, according to Boschini. Ridolfi says 'tis Paulo. Under the Baptism of Christ, and at a distance, the Temptation, by Paulo. The other side, the Resurrection, by Carletto. Ridolfi says Paulo. Under, Christ in Limbo, by Palma. Two Profets and two Sibils, by Paulo. The Resurrection and Christ before Pilate, by Benedetto. Ridolfi says Paulo. Christ on the Cross, Paulo.

f. 53. *Rev. Soffito, all by Paulo. In the middle the Visit of the Wise Kings, St. Nicolas, St. Francis receiving the Stimata. A print by Lovisa. In the corners the four Evangelists; two of which, Matthew and Luke, prints by Febre.*

St. Maria Formosa.—

The door of the church pretty architecture; an Altar, by Palma Vecchio, divided into many compartements; in the Middle Sta Barbara, a very good figure.

St. Francesco della Vigna.—

The Virgin and Bambino with many saints below, as St. Joseph, John, Chaterine, and Ant. Abbate, by Paulo. A print by Agostino Caracci.

In the Sacristy, painted in oil on the wall, the colours scal'd off in several places, and otherwise much damaged, The Virgin and Christ, and two Angels below playing on Musical Instruments.

St. J. Baptist and Girolamo, by Paulo. Opposite is a copy, in little, of the Supper of Paulo, where the woman is drying Christ's feet, and a Man offers a napkin. The original is in France.

f. 54. *Ob. Obs. The Banquet of Paulo, a little Copy in the Sagresty at Francesco della Vigna.*

The distant building, white on a Blue sky, with white clouds. The shadows of the buildings the same tone as the blue sky, the lights the same as the white clouds. The figures, in strong colours, encompass the two Table cloths; that on the right side is the principal, and is enlarged by some of the furthermost figures at the table being clothed in white and another in light yellow. A Man with a Table cloth, the white Cloth hinders the Two Table-cloths from
f. 53. *Ob.] appearing spots. The other Table is broke by a Boy, which comes very soft upon it. Another figure light towards the cloth, to make the light go off by degrees. The near Pillar light, a woman's head and back light on it, lower part red, darkish.*

The Christ in the White Sheet, in the school of St. Mark [San Rocco], *will serve extremely well for the apparition that comes to Brutus; the upper part may be kept in shadow, like those fryars at the Church of St. Gregorio. The Brutus, the Man holding the possess'd child in the Transfiguration.*

f. 52. *Rev. Santa Giustina.—A Crucifixion by Palma; the Christ a fine Figure and fine Chiaroscuro, the Thieves are fine also.*

Church of the Mendicanti.—St. Elena and St. Lazzero (the only Picture in Venice of Guercino crossed out) *not extraordinary.*

St. Severo.—A Crucifixion, large, by Tintoret.

Tutti li Santi.—Resurrection of Christ by Palma. The shutters of the Organ, by Paulo. Outside, the visit of the Wise Kings; within, the four doctors of the Church, with Angels sounding musical instruments. Under the organ the Padre Eterno riding on angels; a fine figure, by Paulo.—High Altar, all the Saints by Paulo.—An Imitation of the Marriage of Paulo at Georgio Maggiore di Andrea Vicentino. There is a large print of this, & a little one in the Book of Madonnizella Patina.

Ob. Obs.—Conviti di Paulo, in John and Paul.—

The mass of light is the Table-cloth in the Middle; the Christ with the figures on each side tender. The whole distant building and sky light, as usual. The Building on the foreground, light and dark. Two pedestals on each side the table cloth, a little distant, light; the flesh of none of the figures lighter than its ground, at the most 'tis only the same tone, sometimes darker. No broad light, but this middle tablecloth, unless you will except the two pedestals before mentioned.

f. 51. *Rev.* Sketch of a female figure kneeling on one knee. *Ignoto.* With numbers to indicate *Linnen* and *Draperie.*

Ob. Scola di Carita.—

Adam and Eve aple. [Tintoret.] *His back a Mass of light, his thigh lost in the ground; the shadows in general of all the Pictures are the colour of the ground, sometimes a little greyer, sometimes warmer. The Landskips all Mellow, except a little blue, distant hills and sky; black trees; on others more yellow. The nearer hills are painted slap-dash with white and grey and flesh tints. The leaves of the trees d°, then scumbled over with a mellow colour. The Shadow of Eve grey, a mellow colour scumbled over, or oil.*

Cain and Abel. The shadows of Abel a grey colour, without white, scumbled. The shadows painted last.

f. 50. *Ob. An Old Man's Portrait. All the shadows, the marking of the Nose, the Eyes, the mouth, entirely painted af*[ter] *the flesh was dry.*

They all appear to be painted on a gess priming, at least a white one.

A very light figure on a light ground, with dark hair, &c., and, other little strengths, must have a fine effect.

Rev. Sketch from a 'Supper at Emmaus.'

f. 49. *Rev.* Sketch from a picture. *Ignoto in St. Maria Formosa.*

Santa Maria Mater Domini.

The Finding the Cross, by Tintoret. A print by Giuseppe Maria Metelli, commonly on red Paper.

St. Salvatore.

High Altar.—Transfiguration, by Titian.

Christ in white, oily, on the same-colourd ground, relievd by his hair being black, and shadow on thigh, which goes off by degrees. The figures on each side enlightened.

Salutation, D°. On it is writ, Titianus pinxit pinxit [sic].

The Angel a mass of light. The glory, dove, and Angels, the principal. The white of the Angels seems to be painted grey, and then run over with very yellow oily white in the lights; the Virgin nothing light, but head, breast and hands.

f. 48. *Rev. Tutti li Santi.*

The Salutation of Mary and Elizabeth, by Cavalier Ridolfi. An imitation of Paulo.

A large Crucifixion, by Pietro Vecchia; an admirable Picture; the whole is well composed, and the particularities are nobly painted, a large, broad Manner. There are heads in this Picture equal to any masters whatsoever. Over Christ on the Cross is the Padre Eterno. An Angel directs the good Thief to Christ, whilst Devils are very busy with the Other. A figure on a white horse, on the fore-ground, leans forwards and looks up with great expression. The Horse's head light, darker and darker towards his breast. A dark boy covers his legs. A whole-length figure another mass of light; dark figures about them; some have breeches and stockings all in one, striped with red—(*yellow* crossed out) *slashes for sleeves.*

Ob. Sketch from 'The Procession to Calvary,' by Tintoret. *Scool Rock. Tint.*

f. 47. *Rev. S. Gerraso.*

The Last Supper, by Tintoret; fine picture. Prints by Sadeler and Lovisa.

Opposite is N.S. washing his disciples' feet, dark manner [now in the National Gallery]. *A print by Lovisa.*

St. Anthony tempted by the Devil and some handsome women. N.S. descending to succour him. A good picture, by Tintoret. The upper part of the saint the same colour the ground. Christ descending comes dark on the light ground; his legs, &c., lost in the dark sky.

The Great Altar: A most pompous Slaughter of the Innocents. A deal of merit, but the subject does not require so much magnificence. In the sacristy a Madonna, Portrait-like, in Craions, by Rosalva.

Near this church is Casa Toffetti. Painted in fresco by Tintoret, with freezes of boys and naked figures, admirably drawn and colourd. Below, Aurora and Titan; on the other side, Cibelle in a Car. Prints of these 2 last by Lovisa. This is estemed the best fresco in Venice; much decayed.

Ob. Sketch of the man in armour at the l. of Tintoret's 'Ecce Homo.' *In the Scool of St. Rock. Tintoret.*

f. 46. *Rev. S. Maria Maggiore.*

A large Picture: a woman who is deliver'd in the sea. A woman on horseback, a fine figure. A boy with a Dog of [which] *I have seen a drawing in England. Varottari.*

Altar maggiore; An Assumption, by Paulo. The Principal light is very strong. A kneeling figure in the middle of the Picture, his back towards you, a white loose drapery on him.

On the sides are the Visit of the Wise Kings, by Tintoret. The two opposite by Domenico Tintoret.

The Chapel on the left, the fine St. Jo. Baptist by Titian; in perfect preservation, admirably drawn and colourd.

Hung up in the church, a Picture of Noah's Ark, the 4 Seasons, and others by Bassan. Christ in the Garden, little, by Paulo; fine Clair-oscure: An Ecce Homo, by Paris Bordone. A Madonna, on board, with Cherubims and Angels; a picture of a great deal of merit, by Bellino.

Pantaleone.

St. Pantaleone, that recovers a boy supported by a priest; and a portrait by Paulo.

The soffito of all the Church is by Fumiani.

The Saint curing in a Hospital, by Paulo.

St. Bernardine D°. Paul D°.

f. 45. *Rev. Scola della Santa Trinita* (*Carita* crossed out) *by the Salute.*

Thirteen Pictures of Tintoret. Il Padre Eterno creating the World. The Formation of Eve is a fine Picture, as is Eve tempting Adam and Cain and Abel: all finely drawn, and colourd and composed. Prints by Lovisa. The Coronation of the Madonna, and the Trinity are not by him. Two portraits, fine, by Tintoret.

Giovanne Elemosinario di Rialto.

The high altar representing St. Gio. Elemosinario giving to the poor, is a fine Picture of Titian.

f. 46. *Ob. Obs.—The white Rocket shadows dark to mass with the ground, the short cloak being dark, the upper part of the rocket is likewise so, to mass with it. The left arm in shadow. The Cuppola by Pordenone, but damaged so as scarce anything to be seen.*

f. 45. *Rev. S. Polo.*

The Marriage of the Virgin (on the left), by Paolo. The lower part of St. Joseph catches a little light, otherwise they are both in a mezzotint on a light sky. High Altar: The 'Conversion of St. Paul,' but half covered by things before it; by Palma. Four Pictures on the sides of this Altar, by Palma.

The chapel on the left, four Pictures by Salviati; the History of Christ. Assumption, by Tintoret, covered by a jointed baby.

f. 44. *Rev. On the left of the Principal Door is the Last Supper of Tintoret, where there is a figure leaning back, reaching bread to beggar, who lyes along; Christ with both hands giving bread to the Apostles. In the middle Isle the two middle Pictures above are very good ones of Cav. Bambini. On one side, the Conversion of St. Paul, on the other Preaching at Athens. There are many other good pictures dispersd about.*

f. 45. *Ob.* Sketch of two figures, a woman and a beggar. *Woman in black, white Handkerchief; he before her in Red; light catches on his left leg, left shoulder & tips of his fingers. Tint. in Scool of St. Mark.*

f. 44. *Rev. S. Sebastiano.*

Paolo's monument in this Church. The Soffito is painted by Paolo, in three compartiments, and some long slips with boys and festoons of fruit. The first compartment is Easter in the presence of King Ahasuerus, and Mordecai by: in the middle, the same Queen: in the 3rd the Triumph of Mordecai.

The High Altar: the Virgin and Bambino, above; below, St. Sebastian, Catherine, J. Baptist, Pietro, and St. Fra[n]cis; and a Padre, a countryman of Paolo, and promoter of this work.

A print by Alessandro della Via. By Paolo.

f. 43. *Rev. On each side is a fine picture of Paolo; on the right St. Mark and Marcelliano condemn'd, and going to suffer death. They are met by their father, who is sustaind by servants, who prays him to live. The Mother follows in tears. The wife meets him with her little children; St. Sebastian, on their side, encourages them, showing them an Angel with the book of life. This is one of Paolo's best Pictures.*

On the other side is Sebastian about being [bound] *to a Piece of Wood to be martyrd with Clubs. Their are many heathen Priests about him, endeavouring to persuade him to Idolatry. A print by Metelli. Over the pulpit, a little Holy Family, of Paolo. The Organ: outside, the Purification; a print by Febre. Within, the Paralitic Healed, by D°. In the Pergolato (or body of the Organ), Nativity, D°. In the Sagristy, some of his first works, a ceiling, but indifferent: Moses, serpent, &c. A Prt., Patina. In the Coro, St. Sebastian before the Tirant: fine. D°. Opposite, in fresco, his Martyrdom; no dogs; fine ornaments, columns & about these. . . .*

f. 42. *Rev. In the Refettorio.—The Banquet of Simon Leproso. This is the second Picture he made in Venice of this subject; the woman washing Christ's feet at the end of the Picture, the right side; 'tis decayd. A Print in two sheets by Metelli.*

f. 44. *Ob. Isola Murano.—Pietro Martire.*

The high Altar; A most capital Picture of Salviati, the Descent from the Cross. As well as I remember, the Christ is a good deal the same as that (in St. Croce I think it is) in Florence. The Crist crosses the Picture, the Virgin swoons, and in as fine an Attitude as was ever invented; the figures around her are all fine.

4 pictures by Paulo, 2 on each side the door.

Burano.—St. Mauro Monache.

The high Altar: The Martyrdom of that St. by Paulo.

Torcello.—St. Antonio.

The right side of the church, looking toward the high altar, is all painted by Paulo. The high Altar, three saints sitting; by D°.

f. 43. *Ob. The organ is the best part of this work; Inside is a fine Salutation; on the outside, the Adoration of the Magi, all the little ornaments in chiaroscuro are likewise of him.*

St. Angelo.

On the right of the High Altar, a Pieta, with St. John Evangelist, St. Jerom, two statues, a sepulchre in the Middle. This was begun by Titian and finished by Palma. The statues are entirely of Titian, and are very fine and Mellow, the lightest part is little more than the colour of Jess.

S. Stefano.

The Cloister, by Pordenone, much decay'd.

St. Cassiano.

St. J. Baptist, Jerom, Mark, Peter and Paul, the best Picture I ever saw of old Palma. The Organ by Tintoret.

Capella Maggiore, all by Tintoret. The Altar, Resurrection; one side, Crucifixion; other, Limbo.

f. 42. *Rev. Padri Gesuiti.*

The Martyrdom of St. Lorenzo at Night [Titian].

'Tis so very dark a Picture, that, at first casting my eyes on it, I thought there was a black Curtain over. This same subject for Philip King of Spain, different from this; this having in the background Architecture and figures, particularly one with a Torch coming out from between the Pillars; the other has smoak clouds, and two boys above: of this latter is a print, Cornelio Cort.

The Assumption of the Virgin by Tintoret. A Print, Lovisa.

Scool of Carita.

The Presentation of Titian. Principal light is the profile woman in the middle, the old woman under nothing light but the linnen on her head and breast; the woman holding the child light.

f. 41. *Rev. St. Ermagora, detto S. Marcuola.*

The High Altar :—on one side, the Last Supper, by Tintoret : Opposite, 'Washing the Feet,' Do.

f. 42. *Ob. Obs. on the Last Supper of Tintoret—The Table-cloth, as usual, the principal light, but divided by a dark figure, so as to make a secondary light; then comes a dark figure which covers entirely the end of the Table; then comes a figure in white Satin. At the other end of the table there is likewise another light on one of the figures, in this manner* [slight small sketch in illustration], *and a light figure on each end of the picture. On the steps a dog sitting on his tail, as begging.*

Washing the Feet.—The ground and background white; a dark colonade with Banisters runs across the picture.

f. 41. *Rev. Corpus Domini.*

St. Domenico throwing the book in the fire. A good picture of Sebastian Ricci.

St. Lucia.—The Architect Palladio.

Marcilian.

In the Sacristy is an admirable Picture of Titians and well preserved only too yellow, of Tobias and the Angel; the heads are remarkably fine. A print by Lovisa.

St. Eustacio.

The flagellation of Christ by Georgione : another Picture joined to it of another hand.

School of St. Rock.

Near 40 Picture of Tintoret. The Salutation where a whole string of Angels are rushing in at the window; fine effect.

The two sketch-books, Nos. 12 and 13, were purchased May, 1859, from Miss Gwatkin; formerly purchased by Mr. Gwatkin at Lady Thomond's sale, 1821.

Attributed to Reynolds.

Portrait Study of a Man's Head. Head, life-size, of a young man, in three-quarter face, turned r. and looking r.; smiling slightly.

Black and red chalks; roy., 12 × $8\frac{5}{8}$ in.

Purchased July, 1896.

Study of a Child's Head. A child's head, drawn apparently from a cast, nearly in profile turned l., and seen from beneath.

Red and black chalk; roy., $10\frac{1}{8}$ × $8\frac{1}{2}$ in.

Purchased October, 1872.

REYNOLDS, Samuel William (b. 1773, d. 1835). Mezzotint engraver and landscape painter; studied painting under W. Hodges, R.A., and engraving under J. R. Smith; noted for his very numerous and skilful mezzotints, in which etching was largely used; painted also landscapes both in oils and water colours; worked in London and in Paris, where his talent was warmly admired and greatly influenced French engraving.

1. Near Ashburnham. A river in the foreground with a bridge at the r., over which a road, leaving a group of houses r., ascends the slope of a range of wo dy hills beyond; stormy effect.

Water colours: roy., $10\frac{1}{2}$ × $14\frac{5}{8}$ in.

Purchased February, 1862.

2. A Moorland Road. A road winding away over a purple moor; in the foreground a pool, and l. a slender tree.
   Water-colour sketch over black chalk; roy., 10¼ × 14½ in.
   Purchased June, 1874.

3. Lake and Trees. Part of a lake, with reeds and shady trees on the further bank, and the corner of a garden terrace in the foreground l.
   Water-colour and body-colour sketch; roy., 12⅝ × 18¾ in.

4. Hill Arinaig, North Wales, on the road from Bala to Festiniog. A wide view of bare country with two dark hills in the distance.
   Water colours over black chalk; roy., 5⅞ × 15⅝ in.

5. In Windsor Park. View of the distant castle from the top of a wooded slope, with tall trees in the foreground. Signed *S. W. R.*
   Sepia wash and pen; roy., 8½ × 12⅛ in.

6. Warwick Castle. The castle seen from the Avon, with trees on the banks of the stream. Unfinished.
   Pen and sepia; roy., 10¾ × 14½ in.

7. A Glade. A shadowy glade between banks with clumps of trees on the top of them, and a hill in the distance.
   Black chalk and stump; roy., 6¼ × 10⅛ in.
   Nos. 3–7 were purchased June, 1889.

8. Evening View above a Town. A path leading through a gate in a hedge down into a hollow with moors beyond, the smoke of a town rising up from the valley.
   Distemper sketch on brown paper; imp., 13⅝ × 20¾ in.
   Purchased June, 1874.

RICHARDS, John Inigo, R.A. (d. 1810). Landscape painter and scene painter; Fellow of the Society of Artists, 1766; original member and afterwards secretary of the Royal Academy; painted landscapes and figure subjects, but best known by the scenery which he painted for Covent Garden.

1. Bridge near Brecon, Wales. A stone bridge of four arches towards the l. crossing a river which flows past the foreground; a group of cattle on the near bank; on the further bank, a cluster of cottages and some trees near the bridge; three figures on the bridge.
   Water colours; roy., 11 × 17¼ in.
   Purchased June, 1869.

2. Bridgewater Bridge, Somerset. A view of the old stone bridge (for which an iron one was substituted in 1795) across the river Parrett, with houses of the town on either side, and shipping beyond the bridge. In the l. foreground two men on a wharf and two others on a barge moored near it. Signed *J. Richards, R.A.*
   Pen and Indian ink, with water-colour tint; roy., 8⅛ × 13⅝ in.

3. St. Vincent's Rock, Bristol. View on the Avon, with the rocks r. and closely wooded banks l.; two boats on the stream. Signed *J. Richards.*
   Water colours; roy., 8⅜ × 13⅛ in.
   Nos. 2 and 3 were purchased February, 1880.

4. The Old 'Justice' Hulk Lying off Woolwich, 1777. A long view of the low shores of the Thames, with a pathway leading to a gun target r., and the hulk lying off the shore l. with another small hulk near, and various boats between them and the bank. Signed and dated *J. I. Richards*, 1777, *Sept. 30th.*
   Indian ink and water-colour tint; roy., 8 × 33 in.
   Purchased June, 1889.

5 Two on one mount, roy., viz. :—

(*a*) Mill at Hestercombe, Somerset. View of a water-mill built over a stream which flows into the foreground.
Water colours; $5\frac{1}{2} \times 8$ in.

(*b*) View at East Acton, Middlesex. A house standing among trees with a garden in front, and a stretch of grass in the foreground.
Water colours; $5\frac{5}{8} \times 8\frac{5}{8}$ in.
Purchased May, 1890, at the Percy sale.

[6–16] Drawings inserted in the interleaved Catalogues of the Society of Artists, presented by J. H. Anderdon, Esq., 1869.

6. 'North Entrance to Harrow on the Hill.'
Water colours; $5\frac{3}{4} \times 8\frac{5}{8}$ in.
No. 438 in Vol. II.

7. Brill near Pancras. A cottage and ponds in the fields; 'The Brill' was a name given to the fields by the New Road, now occupied by Somers Town.
Water colours; $4\frac{3}{4} \times 7\frac{1}{2}$ in.
No. 545 in Vol. II.

8. Ruins of St. Augustine's Abbey at Canterbury.
Water colours; $4\frac{3}{8} \times 6\frac{7}{8}$ in.
No. 546 in Vol. II.

9. Mill near Hestercombe, Somerset. View of a watermill (probably the same as that described in No. 5(*a*)) from the side, showing the overshot wheel.
Water colours; $4\frac{7}{8} \times 7\frac{3}{4}$ in.
No. 635 in Vol. III.

10. Glastonbury Street, Somerset. Inscribed on the back *by Jno. Richards, R.A.*
Water colours; $4\frac{3}{4} \times 8\frac{1}{8}$ in.
No. 636 in Vol. III.

11. Ruins of an Abbey near Plymouth.
Water colours; $5\frac{3}{8} \times 7\frac{1}{2}$ in.
No. 724 in Vol. III.

12. Ruins of St. Regadon's Abbey, Kent. Inscribed on the back by the artist *St. Regadon's Abbey—Kent*, 1753.
Water colours; $4\frac{1}{4} \times 6\frac{3}{4}$ in.
No. 725 in Vol. III.

13. At Mitcham, Surrey. Watermill, church, and cottages.
Water colours; $5\frac{3}{4} \times 7\frac{1}{2}$ in.
No. 803 in Vol. IV.

14. Cottages near Lulworth. Inscribed on the back by the artist *Near Lulworth Cove—Dorset.*
Water colours; $4\frac{7}{8} \times 7\frac{3}{4}$ in.
No. 804 in Vol. IV.

15. Salmon-Leap at Leixlip, Ireland.
Water colours; $5\frac{5}{8} \times 8\frac{5}{8}$ in.
Presumably a sketch for a picture exhibited with the Society of Artists, 1766.
No. 917 in Vol. IV.

16. Sandford Castle, near Weymouth. Inscribed on the back *West View of Sandford Castle, near Weymouth*, 1763.
Water colours; $5\frac{1}{8} \times 8\frac{1}{4}$ in.
No. 918 in Vol. IV.

[17-19] Drawings inserted in the interleaved copy of Edwards' 'Anecdotes,' presented by J. H. Anderdon, Esq., November, 1867.

17. View on the Bristol Channel. Inscribed by the artist *Bristol Channel with Flatt Holmes & Steep D°—from Catherston Lodge, Somerset.*
Water-colour sketch; $4\frac{1}{2} \times 7\frac{1}{8}$ in.
No. 348 in Vol. II.

18. Farmhouse in Essex. Dated on the back by Mr. Anderdon 1763.
Water colours; 5 × 8 in.
No. 578 in Vol. II.

19. A Village Street. Dated on the back by Mr. Anderdon 1760.
Water colours; $4\frac{3}{4}$ × $8\frac{1}{4}$ in.
No. 579 in Vol. II.

RICHARDSON, Jonathan, the elder (b. 1665, d. 1745). Portrait painter, etcher, and writer on art; pupil of John Riley; succeeded to the vogue of Kneller and Dahl; published a book on the Theory of Painting and other works, including the first English guide to works of art in Italy; well known also as a collector of drawings; worked in London.

RICHARDSON, Jonathan, the younger (b. 1694, d. 1771). Portrait painter and writer; only son of Jonathan Richardson I., with whom he collaborated in his literary work; drew and painted a little, but was hampered by weak sight; worked in London.

The following drawings have been attributed, some to the elder, some to the younger Richardson; but there seems to be no certain evidence that any of them belong to the latter, and the differences in style are not such as to afford a safe criterion. There were only a few drawings by the son in his own collection, sold 1771, but hundreds by the father. It has therefore been thought best to catalogue the drawings together under one heading. A note has been added to those which may with any probability be ascribed to the younger artist, but the great majority doubtless belong to the elder.

1. Portrait of Richardson the Elder. Head in three-quarter face turned l., eyes looking full.
Red chalk; roy., $14\frac{3}{4}$ × $11\frac{1}{4}$ in.
Purchased October, 1870.

2. Portrait of Richardson the Elder. Head in three-quarter face turned l. eyes looking full; wearing a cap. Dated 30 *Aug.*, 1733.
Red, black and white chalks on blue paper; roy., 16 × $11\frac{7}{8}$ in.
Purchased February, 1852. From the Richardson, Vertue, and Horace Walpole collections.

3. Portrait of Richardson the Elder. Head in three-quarter face turned l., eyes looking full; wearing full wig. Wrongly inscribed in a later hand *Sir James Thornhill.*
Red, black and white chalks on blue paper; roy., $15\frac{5}{8}$ × $11\frac{3}{8}$ in.
Purchased October, 1870. From the Richardson collection.

4. Portrait of Richardson the Elder. Head in three-quarter face turned l., eyes looking full; wearing cap. Dated 10 *Mar.* 34/5, and inscribed in the writing of Richard Bull *Mr. Richardson, Sen., J. Richardson, Ju^r, fec* [*?*].
Red, black and white chalks on blue paper; roy., $12\frac{3}{8}$ × $9\frac{3}{8}$ in.
Richard Bull, the eighteenth century collector, ascribed this drawing to the younger Richardson, and as he may well have bought it at the artist's sale, there is a presumption in favour of the ascription.
Purchased June, 1881. From the Richardson and Bull collections.

5. Portrait of Richardson the Elder. Head in profile looking l., wearing cap.
Red, black and white chalk on blue paper; roy., $14\frac{1}{2}$ × $10\frac{1}{4}$ in.
This is not actually a drawing, but an offset made from a drawing by rubbing.
Purchased October, 1872.

6. Portrait of Richardson the Elder. Head in full face, wearing a laurel wreath. Inscribed on former mount by the younger Richardson *My Dear late Father.*
Pencil on vellum; roy., $6\frac{5}{8} \times 5\frac{1}{8}$ in.

7. Portrait of Richardson the Elder. Head in three-quarter face turned l. eyes looking full; wearing cap. Dated 31 *Aug.*, 1736.
Pencil on vellum; roy., $5\frac{3}{8} \times 4$ in.

Nos. 6 and 7 were bequeathed by the Rev. C. M. Cracherode, 1799.

8. Portrait Sketch of Richardson the Elder. Head in three-quarters turned r., eyes looking down; cap on head, smoking a clay pipe. Dated 31 *May*, 1734, *bet.* 11 *&* 12 *at night*, and inscribed in another hand *Jonathan Richardson Painter.*
Pencil on vellum; roy., $7 \times 5\frac{1}{2}$ in.

Presented by Miss Wilson, November, 1835. From the Richardson collection.

9. Portrait of Richardson the Elder; from a painting. Head, nearly in full face, turned a little r., eyes looking full; full wig. Inscribed on the back *Painted abt. May* 1692. 31 *Jan.* 1734/5, and in another hand *Mr. Richardson, Senr.*
Pencil on vellum: roy., $5\frac{3}{4} \times 4\frac{1}{8}$ in.

Purchased October, 1872. From the Richardson collection.

10. Portrait of Richardson the Elder; for a medallion. Profile head, looking l., bald, without wig or cap; in a circle. Inscribed on the back *I. R. Senr.*
Pencil on vellum; roy., $4\frac{3}{4} \times 4\frac{1}{2}$ in.

11. Portrait of Richardson the Younger. Head and shoulders facing to front, head turned a little l., eyes full; wearing hat and wig. Inscribed on the back by the younger Richardson *My Picture by my Dear late Father.*
Pencil on vellum; roy., $7 \times 5\frac{3}{8}$ in.

Nos. 10 and 11 were bequeathed by the Rev. C. M Cracherode, 1799. Both from the Richardson collection.

12. Portrait of Richardson the Younger. Head and shoulders facing to front, head turned a little l., wearing cap.
Red, black and white chalk on blue paper; roy., $12\frac{1}{4} \times 9\frac{3}{8}$ in.

Presented by Sir J. C. Robinson, December, 1872.

13. Portrait of Richardson the Younger. Head facing to front; wearing three-cornered hat.
Red, black and white chalk on gray paper; roy., $12\frac{3}{4} \times 8\frac{1}{2}$ in.

Purchased May, 1898.

14. Portrait of John Riley. Head and shoulders in three-quarter face turned l., eyes looking full. Inscribed on the back *Mr. J. Riley*, 21 *Dec.*, 1734.
Pencil on vellum; roy., $6\frac{7}{8} \times 5\frac{1}{2}$ in.
Drawn from a portrait, not from life, as Riley died in 1691. For Riley's biography see below under his name. Richardson married his niece.

15. Portrait of Mrs. Jochebed Riley. Head in full face turned slightly r., eyes full, wearing a kerchief tied under the chin. Inscribed on the back *Mrs. Jochebed Riley, Mother of Mr. Riley. Dy'd* 7 *Jan*, 1692.
Pencil on vellum; roy., $5\frac{1}{2} \times 4\frac{7}{8}$ in.

16. Portrait of Sir James Thornhill. Head and shoulders in three-quarter to full face, turned r., eyes looking full; cap on head. Inscribed on the back *Aug.* 1, 1733, *done at Thornhill, in Dorset.*
Pencil on vellum; roy., $5\frac{5}{8} \times 4\frac{3}{4}$ in.

Nos. 14–16 were bequeathed by the Rev. C. M. Cracherode, 1799.

17. Portrait of Sir James Thornhill. Head in three-quarter to full face, turned r., eyes looking full; wearing wig. Inscribed by the artist *J. Thornhill ætat.* 57 *on this July, ye 25th.* Signed and dated *J. Richardson del: at Thornhill*, 21 *July*, 1733. Another hand has written, apparently repeating an inscription by the artist which has been cut off: *Reader, if you do admire Virtue or Talents spare this sketch by Richardson.*

Pen-and-ink; roy., $9\frac{1}{4} \times 7$ in.

Presented before 1837.

18. Portrait of Thomas Hudson. Head in three-quarter face turned l., eyes looking full; wig partly indicated. Inscribed by Richard Bull, *Thomas Hudson, Painter, when young, drawn by Jonathan Richardson, his Master and Father-in-Law By Richardson's daughter Hudson had one daughter, who died in her childhood.*

Red chalk on blue paper, heightened with white; imp., $18\frac{1}{4} \times 12$ in.

Thomas Hudson, portrait painter, b. 1701 in Devonshire, pupil of the elder Richardson, with whose daughter he made a runaway match; became the most fashionable portrait painter of his day, and maintained his supremacy till eclipsed by his own pupil Reynolds; died at his home at Twickenham, 1779.

Purchased February, 1852. Formerly in the Vertue and Horace Walpole collections.

19. Portrait of Laurence Eusden. Half length, turned l., the face in three-quarters and eyes looking nearly full; smiling and holding up a laurel wreath in the l. hand, with a ribbon inscribed *Rex mihi dedit.*

Black chalk; roy., $9\frac{1}{4} \times 7\frac{1}{4}$ in.

Laurence Eusden, poet laureate, b. 1688, scholar and fellow of Trinity College, Cambridge, made laureate on the death of Rowe, 1718, afterwards rector of Coningsby, where he died 1730; a mediocre, fulsome writer, described by Gray as 'a person of great hopes, in his youth, though he turned out a drunken parson.'

Bequeathed by the Rev. C. M. Cracherode, 1799.

20. Portrait of Sir Hans Sloane, Bart. Head in three-quarter face turned r. and looking r.; cap on head. Inscribed *Sr. Hans Sloane, Bart.* 10 *Sep.* 1740.

Pen-and-ink sketch over pencil; roy., $7 \times 5\frac{5}{8}$ in.

Sir Hans Sloane, b. 1660 in co. Down, one of the most famous physicians and naturalists of his time; secretary and afterwards president of the Royal Society; created a baronet 1716; now chiefly remembered by the splendid collections which he bequeathed to the nation and which formed (with the Cottonian and Harleian MSS.) the nucleus of the British Museum; d. 1753.

Presented by A. W. Thibaudeau, Esq., June, 1888.

21. Two on one mount, roy., viz.:—

(*a*) Portrait of William Cheselden. Head and shoulders in three-quarter face turned l., eyes looking a little r.; wearing wig. Inscribed *Mr. Chiseldon, Decr.* 2*d* 1735.

Pen-and-ink sketch; $5\frac{1}{2} \times 3\frac{1}{2}$ in.

William Cheselden, b. 1688, at Somerby, Leicestershire, surgeon at St. Thomas's Hospital, became famous by his operation for the stone, first performed 1727; author of well-known surgical and anatomical works; a friend of Pope, Newton and of Sir Hans Sloane; one of the greatest of English surgeons; died 1752.

Purchased July, 1866.

(*b*) Portrait of Mr. Holford. Head in full face turned slightly r., eyes full. Inscribed on the back: *Dyed 12th Jany.* 1753, 8 *at night Mr. Holford suddenly in his chair with a book in his hand and two candles by him. Mrs. Holford found him so when she came home half an hour after his death and went up to salute him he seeming alive. J. R.*

Pen-and-ink sketch over pencil; $5\frac{7}{8} \times 4$ in.

The 'Gentleman's Magazine' records the death on 13th January, 1753, of '— Holford, of Bedford Row, Esq.; late a master in chancery.'

Purchased December, 1885.

22. Portrait of John Hughes; from a Picture. Head in full face, looking full; wearing wig. Inscribed on the back, *Mr. John Hughes, Auth. of Siege of Damascus, IV April* 1736. *Painted abt. A^{o}.* 1714.
Pencil on vellum; roy., 5 × 4½ in.
John Hughes, poet, b. 1677, was one of the best known minor writers of his day; died 1720 of consumption, the same night that his finest work 'The Siege of Damascus' was successfully performed at Drury Lane.
Purchased June, 1880.

23. Portrait of Mrs. Pope, Mother of the Poet. Head and shoulders, in full face, turned a little l., eyes looking full, wearing a head-dress round the face. Inscribed on the back, *Mr. Pope's mother from the Life at Twitnam. She was Daughter to Sam. Cowper y^{e} Limner. This is the Scetch for a finishd one in Black lead my F.* [father] *made for Mr. Pope. Both extremely like Mrs. Pope.* 5 *July* 173 . . .
Pen-and-ink sketch, washed with Indian ink; roy., 6½ × 5¼ in.
Engraved on wood.
Edith Turner, b. 1642, daughter of William Turner of York, was the second wife of Alexander Pope, father of the poet. Her sister Christiana married Samuel Cooper. She died 1733.
Purchased May, 1885. From the Richardson collection.

24. Portrait of Mrs. Drummond. Head and shoulders, nearly full face, turned slightly r., eyes looking full; cap tied under chin. Inscribed on back, *Mrs. Drummond Quak^{r} Prea*[cher] 2 *Feb.* 17 . .
Pencil on vellum; roy., 6⅜ × 4⅝ in.
Purchased January, 1886. From the Richardson collection.

25. Two on one mount, roy., viz.:—
(*a*) Portrait of Mrs. Catherine Knapp. Head in profile, looking l.; with a veil over the back of the head. Inscribed on the back, *Mrs. Cath: Knapp.*
Pencil on vellum; 3⅝ × 4 in.
(*b*) Portrait of Mrs. Catherine Knapp. Head in profile, looking l. Inscribed on the back, *Mrs. Cath: Knapp*, 31 *Oct.* 1733.
Pencil on vellum; 3⅞ × 4 in.
Purchased August, 1861.

26. Portrait of Matthew Prior; after Kneller. Head in full face, eyes looking a little r.
Pen-and-ink, red and white chalk on blue paper; roy., 14¾ × 10⅜ in.
Purchased May, 1885, at the Cheney sale. From the Richardson collection.

27. Portrait of Sir Isaac Newton; after a Picture. Head and bust in three-quarter face turned l. and looking l.; full wig.
Pencil on vellum; roy., 5⅜ × 4¾ in.

28. Portrait of Milton; after Faithorne. Head and shoulders facing to front, head turned slightly l., eyes full. Inscribed on the back, *From an Original in Crayons by Faithorne*, and in another hand *Milton.*
Pencil on vellum; roy., 5½ × 4¼ in.

29. The Head of Milton; after a bust. In three-quarter face turned l. Inscribed on the back *Milton*, 17 *Feb.* 173 . . .
Pencil on vellum; roy., 6½ × 5½ in.

30. Head of a Cavalier; after Vandyck. Head and bust of a young man with long hair, in full face. Inscribed on the back *After V. Dyck. Orig: uncertain, the Pict. so much Damag'd.* 9 *Apr.*, 1741.
Pencil on vellum; roy., 6⅛ × 5¼ in.

31. Head of Pope Julius II., after the portrait by Raphael. Inscribed on the back *Pope Julius* 2*d, the Orig: is of Rafaelle in the Collection of the D. of Devonsh. Feb.* 173 . . .
Pencil on vellum; roy., 6 × 5⅛ in.

32. Head of Raphael; after the portrait by himself. Dated on the back 11 *Sep.*, 1734.
Pencil on vellum; roy., $6\frac{3}{4} \times 5\frac{1}{8}$ in.

Nos. 26–31 were bequeathed by the Rev. C. M. Cracherode, 1799. From the Richardson collection.

33. Portrait Head, after a bust by Algardi. In three-quarter face turned l. Inscribed on the back *Algardi Terr. Cott.* 25 *June*, 1734, to which has been added, in a different hand, by the younger Richardson, *In My Fath.'s Collect.*
Pencil on vellum; roy., $5\frac{1}{4} \times 4\frac{1}{2}$ in.
A later hand has inscribed this drawing *Richardson, fr. his father's collection*, 1734, and this and the following numbers have been attributed to the son. The original inscriptions, both on this and the other drawings, seem, however, to be in the writing of the elder Richardson.

34. Portrait Head; after the same bust. In three-quarter face turned r. Inscribed on the back *Algardi*, 3 *Jan.* 173[4?], and in the younger Richardson's hand *my fath.'s Terra Cotta.*
Pencil on vellum; roy., $6\frac{1}{4} \times 5$ in.

35. Head of a Bishop; after a drawing attributed to Raphael. Inscribed on the back *Rafaelle*, 10 *Sep.*, 173... and in the younger Richardson's hand *fr. a Dr. of m. f's.*
Pencil on vellum; roy., $5\frac{1}{4} \times 4\frac{3}{8}$.

36. Head of a Man smiling; after a drawing attributed to Michelangelo. Inscribed on the back *Michelang.*, 23 *Aug.*, 1737, and in the younger Richardson's hand *fr. a Dr. of my F's.*
Pencil on vellum; roy., $3\frac{3}{4} \times 3\frac{3}{8}$ in.

37. Portrait of a Man in cap and cloak; after a drawing attributed to Michelangelo. Inscribed on the back *Michelangelo*, 19 *Dec.*, 175[5], and in the younger Richardson's hand *fr. a Dr. of my f's.*
Pencil on vellum; roy, $6\frac{1}{4} \times 5\frac{1}{2}$ in.

38. Head of a Siamese. In full face, looking r. Inscribed *a Siamese.*
Pencil on vellum; roy., $5\frac{3}{8} \times 4\frac{3}{8}$ in.

Nos. 32–37 were purchased April, 1875. From the Richardson collection.

Attributed to Jonathan Richardson the Elder.

Portrait Study. Head of a man in full face, turned a little r., eyes looking full, wearing a wig. Inscribed in a later hand *Richardson by himself.*
Black chalk and stump on blue paper, heightened with white; roy, $14\frac{3}{4} \times 9\frac{3}{4}$ in.

Purchased October, 1870.

Portrait of Henry Purcell. Head in three-quarter face turned l. and looking l., wig or hair partly indicated.
Black chalk on lilac paper, heightened with white; roy., $15\frac{3}{4} \times 10\frac{3}{4}$ in.
This drawing seems to be the study for a well-known portrait of Purcell, now belonging to Mr. Alfred Littleton (engraved by W. Humphrys), which has long passed under the name of Kneller. The drawing has been attributed to Richardson, but has none of the essentials of his style; still less is it like the work of Kneller. Perhaps Riley is a likelier conjecture. But the authorship is very doubtful.
Henry Purcell, the greatest of native English composers, b. about 1658, was chorister, and afterwards organist, of the Chapel Royal; also organist at Westminster Abbey; famous for his operas, songs, and anthems; d. 1695.

Purchased May, 1885, at the Cheney sale.

RICHARDSON, J. (worked about 1810–1834). Topographical draughtsman; biography unknown.

[1–3] Drawings in the Crace Collection of London Views, purchased November, 1880.

1. The New State Paper Office, St. James's Park.
Water colours; $8\frac{1}{2} \times 11$ in.
No. 77 in Portfolio XII.

2. The North and East Sides of Soho Square. Drawn 1826.
Water colours; $7\frac{3}{8} \times 18\frac{1}{2}$ in.
No. 5 in Portfolio XXIX.

3. Lord Inman's House, on the South Side of Bruton Street, Berkeley Square. Drawn 1810.
Water colours; $6\frac{1}{4} \times 8\frac{1}{8}$ in.
No. 112 in Portfolio X.

RICHTER, Henry James (b. 1772, d. 1857). Painter, etcher and engraver; born in London; pupil of Stothard; member of the Old Water Colour Society, and president (1811 and 1812) of the Associated Artists; painted domestic subjects and illustrations to literature, both in oils and water colours, very popular in their time, many of his pictures being engraved, some by himself; wrote also on Metaphysics; worked in London.

1. Illustration to Spenser's 'Faery Queene.' The Red-Cross Knight lying asleep while two false Dreams in the likeness of Una and a Lady appear to him, sent by Archimago, who watches among trees at the r.
Indian ink, partly tinted in water colours; oval, roy., $10\frac{1}{2} \times 12$ in.

2. Four on one mount, roy., viz.:—

(*a*) Numa and Hersilia; illustration to Florian's 'Numa Pompilius.' Numa finding Hersilia in armour asleep upon the grass of a grove.
Indian ink, touched with white; $3\frac{1}{2} \times 2\frac{5}{8}$ in.

(*b*) Illustration to 'Travels Overland to India.' Two ladies on horseback (riding astride), one following the other.
Indian ink, touched with white; $3\frac{5}{8} \times 2\frac{3}{8}$ in.

(*c*) Illustration to Monk's 'Voyages.' A savage chief throwing down a bundle at the feet of three European officers.
Indian ink, touched with white; $3\frac{3}{4} \times 2\frac{1}{2}$ in.

(*d*) Illustration to Monk's 'Voyages.' A savage chief embracing a European; another European standing by.
Indian ink, touched with white; $3\frac{5}{8} \times 2\frac{1}{2}$ in.

3. Two on one mount, roy., viz.:—

(*a*) Illustration to Cook's 'Voyages.' A savage war dance, Englishmen and natives in the background.
Indian ink; $2\frac{3}{8} \times 3\frac{1}{2}$ in.

(*b*) Illustration to 'Paradise Lost,' Book XI., 238. Michael announcing to Adam his banishment from Paradise, Adam standing with bowed head r., near a grove of trees.
Indian ink; oval, $3\frac{1}{2} \times 4$ in.
Engraved in stipple (by J. Richter?) on p. 423 of the 4to. edition of 'Paradise Lost,' published by J. and H. Richter, 1794 (the engraving of this drawing is dated December 27, 1795).

All purchased May, 1898.

RIGAUD, John Francis, R.A. Painter; born at Turin, of French stock; studied in Italy; came to London 1771; elected A.R.A. 1772, R.A. 1784; painted historical subjects and portraits, but was chiefly occupied in painting decorative ceilings for the nobility.

1. Spring and Summer; Design for a Ceiling at Mrs. Montague's, Portman Square. Spring with lap full of flowers and Summer with sheaf and sickle reclining opposite each other on clouds; behind r. Flora gives a garland from her basket to a flying Cupid, and two other Cupids, beneath the other figures, float downwards with a cornucopia. In an oval.

   Indian-ink wash and pen, slightly tinted in water colours; roy., 4 × 5½ in.

2. *Ob.* The Seasons; Design for a Ceiling. Spring with a torch and Autumn with grape-bunch and wine cup, seated on clouds, flushed by the dawn; between and beyond them Summer with lap full of flowers; at the l. Winter warming his hands at a fire; beneath, two Cupids bearing baskets of flowers. In a circle; with pencil studies for the same subject on the wide margin.

   Water-colour tint and pen; roy., 9¾ × 14 in.

   Rev. The Seasons; a different Design. Apollo's lyre refulgent in the centre; around, the four Seasons on clouds, each with attendant genii.

   Indian-ink wash and pen.

   Nos. 1 and 2 were purchased July, 1865, at the Bacon sale.

3. Design for a Monument. Two female figures standing on either side of a monument wreathed with laurels above a funeral urn; one turns her back, the other looks r.; both lean their arms upon the monument.

   Pen-and-ink and madder brown wash; roy., 13½ × 9⅞ in.

   Purchased October, 1872.

4. Hampton Court Palace. View of the palace from the terrace near the river, with the gardens r. scattered over with groups of ladies and gentlemen.

   Indian ink; atl., 11⅜ × 25½ in.

   Purchased July, 1860.

RIGAUD, Stephen Francis Dutilh (b. 1777, d. 1862). Painter; only son of J. F. Rigaud; born in London; student at the Royal Academy; assisted his father in decorative paintings; member of the Old Water Colour Society; exhibited both drawings and pictures, chiefly classical and poetical subjects; worked in London.

1. Four on one mount, roy., viz.:—

   (*a*) Illustration to Il 'Penseroso.'

   'Come, but keep thy wonted state,
   With even step and musing gait.'

   Melancholy pacing a cathedral aisle with hands clasped and lifted eyes.

   Indian ink; 3½ × 2½ in.

   (*b*) Illustration to 'L'Allegro.'

   'But come thou Goddess fair and free,
   In heaven yclept Euphrosyne.'

   Mirth tripping in a landscape, a maypole and dance in the background.

   Indian ink; 3½ × 2½ in.

   (*c*) Illustration to 'Comus.' Sabrina rising from the water in a grotto attended by three water-nymphs.

   Indian ink; 3⅜ × 2½ in.

   (*d*) Illustration to 'Samson Agonistes.' Samson pulling down the pillars. 'He tugged, he shook, till down they came, and drew the whole roof after them.'

   Indian ink; 3½ × 2½ in.

   Purchased October, 1860.

RILEY, John (b. 1646, d. 1691). Portrait painter, born in London; pupil of Isaac Fuller and Gerard Soest; painted portraits of Charles II. and James II., and was made court painter to William and Mary; worked in London with considerable success after Lely's death, though overshadowed by the popularity of Kneller.

1. Portrait Study of a Man. Head of an old man wearing a broad felt hat, in three-quarter face, turned r. and looking r.
   Indian ink over black chalk, on fawn-coloured paper, heightened with white; roy., $9\frac{3}{4} \times 7$ in.
   Purchased October, 1872.

RIMMER, Alfred (b. 1829, d. 1893). Author and draughtsman, born at Liverpool; practised as an architect for some years; worked afterwards at Chester, writing books on architectural antiquities, illustrated by himself.

1. Old House in the Close, Exeter. View of the front of a Tudor house, with bow windows and a balcony above; a man coming out of the house to a cart in the road; two men in the foreground l.
   Water colours and Indian ink; roy., $8 \times 5\frac{3}{4}$ in.
   Engraved on wood in 'Ancient Streets and Homesteads of England,' p. 93.

2. Jews' House, Lincoln. View looking up a street to the cathedral, with the old stone house at the l.
   Indian-ink wash and pen; roy., $5\frac{1}{2} \times 6\frac{3}{8}$ in.
   Engraved on wood in 'Ancient Streets and Homesteads of England,' p. 198.
   Both purchased January, 1880.

ROBERTS, David, R.A. (b. 1796, d. 1864). Painter, born near Edinburgh; began as a scene-painter in Edinburgh and in London; afterwards became well known as a painter of picturesque architecture in Normandy, Spain, Italy, and the East; in his last years painted also English subjects; elected A.R.A. 1839, R.A. 1841: many of his drawings were very popular in lithographic reproductions.

1. Roman Aqueduct, Segovia. View of the aqueduct from the valley which it crosses, with the town at the r.; two monks in the foreground. Inscribed *Segovia.*
   Water colours and body colours on gray paper; roy., $6\frac{1}{2} \times 9\frac{1}{2}$ in.

2. *Ob.* Coffee Shop, Jaffa. A court with one-storied open shops l., and groups of Turks sitting in them drinking coffee and smoking; three others in the r. foreground, and a man and a boy l.
   Water colours, body colours and pencil on drab paper; roy., $7\frac{7}{8} \times 10\frac{1}{2}$ in.

   Rev. Sketches for a similar Subject. Six Turks seated smoking and one standing and talking among them. Inscribed *Coffee Shop at Jaffa, Ancien Jopa, Syria. Original sketch,* 1839. *David Roberts.*
   Pencil and brown wash.

   Nos. 1 and 2 were presented by J. H. Anderdon, Esq., June, 1872.

3. Interior of the Church of San Miguel, Xeres. Part of the church, with two richly decorated columns, under one of which l. is a pulpit and a monk preaching, with groups of people listening below; on the other column is a colossal figure of an angel holding a lamp; at the r. part of the high altar. Signed and dated *D. Roberts* 1834.
   Water colours and body colours; roy., $14 \times 10\frac{1}{4}$ in.
   Lithographed by the artist in 'Picturesque Sketches in Spain,' 1837.

4. Burgos Cathedral. A near view of the Cathedral from a raised terrace adjoining the north angle of the west front: at the end of the terrace, under the cathedral wall, is a group of figures gathered round a dilapidated shop; a number of other figures below, about the doors of the church. Signed and dated *D. Roberts*, 1836.

   Water colours; roy., 15½ × 10¼ in.

5. Plasencia. A distant view of the city, lying on a spur of the sierras and enclosed by a wall with many towers; at the l. a view up a barren valley, crossed by an aqueduct; at the r. another valley; in the foreground a road descending a hill, and two men meeting at the bend of the road. Signed and dated *Roberts* 1837.

   Water colours; roy., 9½ × 14½ in.

   Nos. 3–5 were bequeathed by Henry Vaughan, Esq., August, 1900.

Attributed to David Roberts.

Mont Saint Michel. View of the old houses clustered under the abbey, toward which a flight of steps built between the outer walls ascends at the r.; on the steps are country men and women.

Water colours and body colours; roy., 9⅞ × 7¾ in.

Purchased October, 1886.

ROBERTS, James (worked about 1775–1800). Painter; son of James Roberts, a landscape engraver; born at Westminster, where he worked for most of his life; painted small whole-length portraits, chiefly of actors in character, many of them engraved in Bell's 'British Theatre'; exhibited at the Royal Academy, 1773–1799; worked for some years at Oxford and at Blenheim.

1. Portrait of John Henderson as Falstaff in 'Falstaff's Wedding,' Act v., Sc. 1. Whole length, standing, facing r., holding a small round shield in one hand and leaning on a stick.

   Red chalk; roy., 4½ × 3½ in.

   Engraved by Cromek.

   John Henderson, b. 1747, d. 1785; known as 'the Bath Roscius,' played important parts, both in tragedy and comedy, at Bath, but did not appear in London till 1777, when he won a place second only to Garrick's: Falstaff was one of his best parts.

   Bequeathed by Felix Slade, Esq., August, 1868.

2. Head-dress of Ladies, 1777. Head and shoulders of a lady in profile looking l., wearing an enormously high coiffure, with ostrich plumes at the top, and ribbons hanging behind. Inscribed *Head Dress of Ladies*, 1777.

   Black and red chalk; roy., 13 × 7¾ in.

   Purchased October, 1886.

3. Christ Church, Oxford, from the Meadow.

   Water colours; imp., 11¾ × 17¼ in.

4. Christ Church, Oxford. The spire of the Cathedral seen among trees, from the meadow.

   Water colours; imp., 17½ × 12½ in.

5. Magdalen Tower, Oxford. View from the banks of the Cherwell, by moonlight. Two men in academical costume in the foreground.

   Water colours; imp., 16 × 12½ in.

   Nos. 3–5 were bequeathed by the Rev. C. M. Cracherode, 1799.

[6–64] Whole-length portraits of actors and actresses in water colours on vellum, engraved in Bell's 'British Theatre'; inserted in the Burney Collection of Theatrical Portraits, purchased 1817.

7. Mrs. Abington as Miss Prue in Congreve's 'Love for Love.' Signed and dated *Js. Roberts ad viv. delt.*, 1777.
   4 × 3⅛ in.
   Engraved by Thornthwaite.
   Frances Abington, b. 1737, d. 1815, of obscure origin, made her first appearance as an actress 1755 in London, but won her first great success in Dublin; afterwards famous at Drury Lane, and later at Covent Garden, as the most brilliant comic actress of the day; the original Lady Teazle of 'The School for Scandal'; noted for her wit and beauty.
   No. 10 in Vol. I.

8. Mrs. Abington as 'Aurelia' in Farquhar's 'Twin Rivals.' Signed and dated *Js. Roberts delt.*, 1778.
   4⅝ × 3¼ in.
   No. 13 in Vol. I.

9. Mrs. Abington as Estifania in Fletcher's 'Rule a Wife and Have a Wife.' Signed and dated *Js. Roberts delt.* 1788.
   3¾ × 2⅝ in.
   No. 23 in Vol. I.

10. Mrs. Abington as Estafania. A different portrait from the last. Signed *Js. Roberts delt.*
    4¾ + 3¼ in.
    No. 26 in Vol. I.

11. Mrs. Abington as Mrs. Pinchwife in Wycherley's 'The Country Wife.' Signed and dated *Js. Roberts* 1776.
    4½ + 3¼ in.
    No. 33 in Vol. I.

12. Miss Barsanti as Helena in Shakespeare's 'Midsummer Night's Dream.' Signed *Js. Roberts ad civ. delt.*
    5⅛ × 3¼ in.
    Miss Barsanti, a clever imitator of English and Italian singers, appeared first on the stage in 1777: she was the original Lydia Languish; married Richard Daly, the Irish actor and manager.
    No. 190 in Vol. I.

13. Mrs. Bulkeley as Lady Dainty in Cibber's 'The Double Gallant.'
    4½ × 3 in.
    Engraved by Thornthwaite.
    Mrs. Bulkeley (born Wilford) was on the London stage from 1765 to 1789; She was the original Miss Hardcastle in 'She Stoops to Conquer.'
    No. 73 in Vol. II.

14. Miss Catley as Euphrosyne in Colman's adaptation of Milton's 'Comus.'
    4¼ × 3¼ in.
    Engraved by Thornthwaite.
    No. 115 in Vol. II.

15. Miss Catley as Rachel in Brome's 'Jovial Crew.' Signed and dated *Js. Roberts delt.* 1781.
    3¾ × 3½ in.
    Engraved by Thornthwaite.
    No. 118 in Vol. II.

16. Miss Catley as Polly in Gay's 'Beggar's Opera.' Signed *J. Roberts ad viv.*
    4⅞ × 2⅞ in.
    Ann Catley (b. 1745, d. 1789), a famous vocalist and actress, the idol of Vauxhall and Marylebone Gardens; married a General and retired 1784.
    No. 123 in Vol. II.

17. Mr. Clarke as Procles in Mallet's 'Eurydice.' Signed *Js. Roberts delt.*
    4¼ × 3 in.
    Engraved by Pollard.
    No. 171 in Vol. II.

18. Mr. Wroughton as Edward in W. Shirley's 'Edward the Black Prince.' Wrongly inscribed *Mr. Clarke.*
$4\frac{3}{4} \times 3$ in.
Engraved by Pollard.
No. 176 in Vol. II.

19. Mrs. Colles as Polly in Gay's 'Polly.' Signed and dated *Js. Roberts ad viv. delt.* 1776.
$4\frac{3}{8} \times 3\frac{1}{4}$ in.
No. 194 in Vol. II.

20. Mr. Digges as Cato in Addison's 'Cato.'
$4\frac{1}{4} \times 3$ in.
West Digges, a spendthrift, of good connections, was the original Norval in Home's 'Douglas,' in Edinburgh; he first appeared on the London stage in 1777.
No. 82 in Vol. III.

21. Mr. Dodd as Tinsel in Addison's 'Drummer.'
$4\frac{1}{4} \times 3\frac{1}{8}$ in.
James Dodd, from his first appearance in London 1765 to his death in 1796, had no rival as an actor of old fops and simpletons; he was the original Sir Benjamin Backbite.
No. 99 in Vol. III.

22. Mr. Edwin as Jerry Blackacre in Wycherley's 'Plain Dealer.' Signed *Js. Roberts ad viv. del.*
$4\frac{5}{8} \times 3\frac{1}{4}$ in.
Edwin made his first appearance in London in 1776.
No. 146 in Vol. III.

23. Mr. Edwin as Justice Woodcock in Bickerstaffe's 'Love in a Village.' Signed and dated *Js. Roberts ad viv. delt.* 1775.
$4\frac{1}{4} \times 3$ in.
No. 148 in Vol. III.

24. Mr. Foote as Fondlewife in Congreve's 'Old Bachelor.' Signed *James Roberts delt.*
$4\frac{1}{2} \times 3\frac{1}{2}$ in.
See note to Foote's portrait by Cotes, Vol. I., p. 257.
No. 17 in Vol. IV.

25. Mrs. Hartley as Almeyda in Dryden's 'Don Sebastian, King of Portugal.' Signed and dated *Js. Roberts ad viv. delt.* 1778.
$4\frac{3}{8} \times 3\frac{1}{4}$ in.
Engraved by B. Reading.
Elizabeth Hartley (b. 1751, d. 1824) made her first appearance as 'Imoinda' (see below, No. 30); played chiefly tragic parts, but was more famous for her beauty than for any brilliant talent.
No. 146 in Vol. IV.

26. Mrs. Hartley as Elvira in Mallet's 'Elvira.' Signed *Js. Roberts ad viv.: del.*
$4\frac{1}{4} \times 3\frac{1}{8}$ in.
No. 147 in Vol. IV.

27. Mrs. Hartley as 'Jane Shore' in Rowe's 'Jane Shore.'
$4\frac{3}{4} \times 3\frac{3}{4}$ in.
No. 148 in Vol. IV.

28. Mrs. Hartley as 'Jane Shore.' Signed *Js. Roberts del.*
$4\frac{3}{8} \times 3\frac{5}{8}$ in.
No. 149 in Vol. IV.

29. Mrs. Hartley as the Queen in St. John's 'Mary, Queen of Scots.' Signed *Js. Roberts ad. viv. delt.*
$4\frac{1}{4} \times 3\frac{3}{8}$ in.
Engraved by Thornthwaite.
No. 150 in Vol. IV.

30. Mrs. Hartley as Imoinda in Southern's 'Oroonoko.' Signed *Js. Roberts ad. viv. delt.*
$4\frac{1}{4} \times 3\frac{1}{4}$ in.
Engraved by Thornthwaite.
No. 151 in Vol. IV.

31. Mrs. Sharp as Arethusa in Beaumont and Fletcher's 'Philaster.' Signed *Js. Roberts ad. viv. delt.*
$4\frac{1}{4} \times 3\frac{1}{4}$ in.
No. 259 in Vol. IV.

32. Mrs. Lessingham as Ophelia in 'Hamlet.' Signed *Js. Roberts ad. viv. delt.*
$3\frac{1}{2} \times 3$ in.
Engraved by C. Grignion.
No. 248 in Vol. V.

33. Mr. Macklin as Sir Gilbert Wrangle in Cibber's 'Refusal.' Signed and dated *J. Roberts ad. viv. delt.* 1778.
$4\frac{1}{4} \times 3\frac{1}{4}$ in.
Engraved by Cooke.
Charles Macklin (b. about 1697, d. 1797), a good dramatist and able actor, famous especially for the tremendous force of his 'Shylock'; noted for his incessant quarrels and overbearing temper; made many reforms on the stage and was an excellent stage manager.
No. 46 in Vol. VI.

34. Miss Macklin as Camillo in Vanbrugh's 'The Mistake.' Signed and dated *Js. Roberts delt. ad viv.* 1778.
$4\frac{1}{4} \times 2\frac{7}{8}$ in.
Engraved by Thornthwaite.
Maria Macklin (d. 1781), daughter of Charles Macklin, played in a variety of characters with some talent and success.
No. 56 in Vol. VI.

35. Mrs. Mattocks as Catherine in Shakespeare's 'Henry V.' Signed *Js. Roberts ad. viv. delt.*
$4\frac{3}{8} \times 3\frac{5}{8}$ in.
Engraved by Grignion.
See note on De Wilde's portrait of this actress, Vol. II., p. 32.
No. 109 in Vol. VI.

36. Mr. Moody as Teague in Howard's 'The Committee.' Signed *James Roberts ad vivum delineavit.*
$4 \times 2\frac{7}{8}$ in.
Engraved by Walker.
John Moody (b. about 1727, d. 1812), a native of Cork, was well known as a player of comic parts, especially 'Teague,' but grew heavy in style and unpopular towards the end of his career.
No. 165 in Vol. VI.

37. Mr. Palmer as Stukeley in Edward Moore's 'Gamester.'
$4\frac{1}{2} \times 2\frac{7}{8}$ in.
John Palmer, an excellent general actor, played in London from 1762 to 1798; he was the original Joseph Surface.
No. 255 in Vol. VI.

38. Mr. Parsons as Periwinkle in Mrs. Centlivre's 'A Bold Stroke for a Wife.' Signed and dated *Js. Roberts delt.* 1778.
$4\frac{1}{4} \times 3$ in.
Engraved by Thornthwaite.
William Parsons (b. 1736), famous for his acting of old men, last appeared in 1795, and died the same year.
No. 13 in Vol. VII.

39. Miss Pope as Biddy Tipkin in Steele's 'The Tender Husband.' Signed *Js. Roberts delt ad viv.*
$4\frac{1}{8} \times 3\frac{1}{8}$ in.
Engraved by Thornthwaite.
Jane Pope (b. 1742, d. 1818), was famous for her performances of pert soubrettes.
No. 53 in Vol. vii.

40. Miss Pope as Dorcas Zeal in Shadwell's 'Fair Quaker of Deal.' Signed *Js. Roberts delt. ad viv.*
$4 \times 3\frac{1}{4}$ in.
Engraved by Thornthwaite.
No. 56 in Vol. vii.

41. Miss Pope as Rosetta in Edward Moore's 'Foundling.' Signed *Js. Roberts ad viv. delt.*
$4\frac{1}{2} \times 3\frac{1}{4}$ in.
No. 59 in Vol. vii.

42. Miss Pope as Corinna in Vanbrugh's 'Confederacy.' Signed and dated *Js. Roberts ad viv. delt.* 1777.
$5 \times 3\frac{1}{4}$ in.
Engraved by Pollard.
No. 63 in Vol. vii.

43. Miss Younge as Artemisia in Rowe's 'Ambitious Stepmother.' Signed *Js. Roberts delt.*
$4\frac{5}{8} \times 2\frac{7}{8}$ in.
Elizabeth Younge, b. about 1744, d. 1797, a pupil of Garrick, was one of the finest English actresses, surpassing all her rivals in variety, playing both tragic and comic parts excellently; she was the first wife of Alexander Pope, the actor.
No. 76 in Vol. vii.

44. Miss Younge as Hermione in Ambrose Philips' 'Distrest Mother.'
$5 \times 3\frac{3}{4}$ in.
No. 79 in Vol. vii.

45. Miss Younge as Creusa in Whitehead's 'Creusa, Queen of Athens.' Signed and dated *Js. Roberts ad viv. delt.*, 1778.
$4\frac{1}{2} \times 3\frac{1}{2}$ in.
Engraved by Thornthwaite.
No. 81 in Vol. vii.

46. Miss Prudom as Arbaces in Arne's 'Artaxerxes.' Signed and dated *James Roberts delt.*, 1781.
$4\frac{3}{4} \times 2\frac{7}{8}$ in.
Engraved by Thornthwaite.
No. 113 in Vol. vii.

47. Mr. Quick as Judge Gripus in Dryden's 'Amphytrion.' Signed *James Roberts ad viv. delt.*
$4\frac{1}{8} \times 3$ in.
Engraved by B. Reading.
Quick was the original Tony Lumpkin, 1773.
No. 132 in Vol. vii.

48. Mr. Reddish as Young Beville in Steele's 'Conscious Lovers.' Signed *Js. Roberts delt.*
$4 \times 3\frac{1}{4}$ in.
Engraved by Thornthwaite.
Samuel Reddish had a brilliant career of twelve years in London, 1767–1779, but his memory failed and he died insane, 1785.
No. 170 in Vol. vii.

49. Mrs. Robinson as Amanda in Cibber's 'Love's Last Shift.' Signed and dated *Js. Roberts delt.* 1778.
$4\frac{7}{8} \times 3\frac{5}{8}$ in.
Engraved by Thornthwaite.
See note on the portrait of Mrs. Robinson, by Sir Joshua Reynolds, p. 196.
No. 211 in Vol. vii.

50. Mr. Shuter as Lovegold in Molière's 'Miser.' Signed and dated *Js. Roberts ad viv. delt.*, 1777.
$4\frac{1}{4} \times 3$ in.
Engraved by James Roberts.
Edward Shuter was an actor of the Garrick period, his career lasting from 1744–1776; he was the original Old Hardcastle and Sir Anthony Absolute.
No. 107 in Vol. viii.

51. Miss Younge as Phaedra and Mr. Smith as Hippolytus.
$4\frac{5}{8} \times 6\frac{5}{8}$ in.
See note on No. 45.
No. 206 in Vol. viii.

52. Mr. Vernon as Thurio in 'Two Gentlemen of Verona.' Signed *Js. Roberts delt.*
$4\frac{3}{8} \times 3\frac{1}{4}$ in.
No. 5 in Vol. x.

53. Mr. Woodward as Captain Brazen in Farquhar's 'Recruiting Officer.' Signed *Js. Roberts delt.*
$4 \times 3\frac{1}{4}$ in.
Engraved by Thornthwaite.
No. 99 in Vol. x.

54. Mr. Woodward as Petruchio in Garrick's 'Catherine and Petruchio.'
$4\frac{1}{2} \times 3$ in.
No. 104 in Vol. x.

55. Mr. Woodward as Bobadil in 'Every Man in his Humour.' Signed and dated *James Roberts ad vivum delineavit*, 1776.
$4\frac{1}{4} \times 3$ in.
Engraved by Thornthwaite.
Henry or 'Harry' Woodward (b. 1714, d. 1777), one of the best of English comic actors, specially famous for his Mercutio, Bobadil, and other parts, in which he is said to have had no equal.
No. 106 in Vol. ix.

56. Mrs. Wrighten as Madge in 'Love in a Village.' Signed and dated *Js. Roberts delt.* 1781.
$5\frac{1}{2} \times 4$ in.
Engraved by Thornthwaite.
No. 132 in Vol. x.

57. Mrs. Wrighten as Peggy in Allan Ramsay's 'The Gentle Shepherd. Signed *Js. Roberts ad viv. delt.*
$4\frac{1}{8} \times 3\frac{1}{8}$ in.
Engraved by Thornthwaite.
No. 136 in Vol. x.

58. Mr. Yates as Malvolio in 'Twelfth Night.' Signed *Js. Roberts ad viv. delt.*
$4\frac{1}{8} \times 3$ in.
No. 151 in Vol. x.

59. Mr. Yates as Don Manuel in Cibber's 'She Would and She Would Not.' Signed and dated *Js. Roberts ad viv. delt.* 1776.
$4\frac{1}{2} \times 3$ in.
Engraved by B. Reading.
Richard Yates (b. about 1706, d. 1796) was chiefly famous for his unsurpassed rendering of Shakespearian clowns.
No. 154 in Vol. x.

60. Mrs. Yates as Mandane in Hoole's 'Cyrus.'
$5\frac{1}{8} \times 3\frac{1}{2}$ in.
Mary Ann Yates (b. 1728, d. 1787), wife of Richard Yates, celebrated for her power in passionate and majestic parts, was one of the greatest of English tragic actresses, having no rival till the rise of Mrs. Siddons.
No. 161 in Vol. x.

61. Mrs. Yates as Calista in Rowe's 'The Fair Penitent,' Act v. Signed and dated *James Roberts del.* 1776.
$4\frac{1}{2} \times 4$ in.
No. 171 in Vol. x.

62. Mrs. Yates as Calista in 'The Fair Penitent,' Act iv., Sc. 4. Signed and dated *James Roberts delt.* 1776.
4¾ × 3⅜ in.
Engraved by Thornthwaite.
No. 173 in Vol. x.

63. Mrs. Yates as Isabella in 'Measure for Measure.' Signed *James Roberts ad vivum deliniavit.*
4¾ × 3⅜ in.
No. 179 in Vol. x.

64. Mrs. Yates and Master Pullen as Isabella and Child in Garrick's 'Isabella, or the Fatal Marriage.'
4¼ × 4⅛ in.
Engraved by Thornthwaite.
No. 182 in Vol. x.

[Nos. 65-69.] Portraits of Garrick, placed with a collection of Garrick portraits and purchased with the Burney collection, 1817.

65. Garrick as Abel Drugger in Jonson's 'Alchemist.'
4 × 3 in.
Engraved by Thornthwaite.

66. Garrick as Demetrius in Young's 'The Brothers.' Signed *J. Roberts ad viv. delt.*
5 × 3¼ in.
Engraved by Thornthwaite.

67. Garrick as Periander in Millet's 'Eurydice.'
4¾ × 3¼ in.
Engraved by Wilson.

68. Garrick as Sir John Brute in Vanbrugh's 'Provoked Wife.'
5 × 4 in.

69. Garrick as Bayes in the Duke of Buckingham's 'Rehearsal.' Signed *J. Roberts delt.*
4⅜ × 3 in.
Engraved by Pollard.

David Garrick (b. 1717, d. 1779), the most famous of English actors, distinguished by extraordinary versatility of gift, playing comic and tragic parts with equal success; first appeared in London as Richard III., 1741, creating a fever of admiration, and maintained his supremacy till his retirement in 1776; manager of Drury Lane, and writer of many prologues and some plays.

ROBERTSON, George (b. about 1748, d. 1788). Landscape painter; born in London; studied in Rome; worked for some time in Jamaica, afterwards in London; painted chiefly in water colours, rarely in oils; many of his landscapes were engraved.

1. Landscape Composition. Part of a forest, through which a stream flows down into the r. foreground; at the l. a young shepherd with a crook, starting at the approach of an old man, holding a paper in his hand, behind whom some fluted columns are partly seen among the trees; in the stream, near a low waterfall, some goats and oxen.
Water colours and Indian ink; roy., 11⅝ × 16¼ in.
Purchased August, 1875.

ROBERTSON, James (worked about 1847–1855). Landscape painter; biography unknown.

1. Album containing 53 leaves of a sketchbook (about 4 × 6½ in.), all except two having sketches on both sides, landscape studies of English and Italian or Swiss scenery; in water colours or monochrome, with pen outlines.

2. Album containing 49 leaves of a sketchbook, all having landscape sketches on both sides similar in size, character, and material to the last.
Both purchased October, 1872.

ROBINSON, — (worked about 1850). Landscape painter.

1. A Windmill. A windmill l. by a road, with the miller carrying a sack out to a cart waiting in the road.
   Water colours on greenish paper, heightened with white; circle, 5 in. diam.
   Purchased October, 1872.

ROBINSON, John (b. 1715, d. 1745). Portrait painter; born at Bath; pupil of Vanderbank; took the house of Charles Jervas on his death, but could not keep that painter's practice, though he had some success before his early death.

1. Portrait of the Artist. Head in three-quarter face turned l., eyes looking full; wearing wig. Inscribed below a ruled border *Robinson.*
   Indian-ink wash and pen; 5 × 4½ in.
   Attributed to the artist's own hand, but more probably a drawing after Robinson's portrait of himself.
   Purchased June, 1881.

ROBINSON, W. (worked about 1767). Draughtsman; surveyor to the City of London.

1. Elevation of a West Front for the Royal Exchange. With scale of feet. Signed and dated *W. R. Augt.* 1767.
   Indian-ink wash and pen; 7¼ × 13½ in.
   No. 62 in Portfolio XXVI. of the Crace Collection of London Views, purchased November, 1880.

ROBINSON, W. R. (worked about 1831). Landscape painter; biography unknown.

1. Bothall Castle, Northumberland. A road leading to the village, in the middle of which l. rises the castle keep; trees and hills beyond; an old woman on the road going towards Bothall. Signed and dated *W.R.R.* 1831. Inscribed *Bothall Castle. Northumberland.*
   Sepia; roy., 7½ × 12 in.

2 Dunstofnage Castle, Scotland. View of a lake surrounded by hills and dotted with islands, on one of which is the castle; in the foreground a man and a dog r., and a woman on a path leading to a cottage by the shore. Signed *W. R. Robinson,* and inscribed *Dunstofnage Castle,* 1831.
   Sepia; 8⅞ × 12½ in.
   Both purchased May, 1881.

ROBSON, George Fennel (b. 1788, d. 1833). Water colour painter; born at Durham; from 1806 lived in London, but best known for his many landscapes of the scenery of the Scottish Highlands, also of the mountains and lakes of Wales and Ireland; member of the Water Colour Society, with which he was a constant exhibitor.

1. View in the Highlands; after Sunset. A rocky valley, down which a stream winds through pastures, with cattle and sheep scattered on the grass; a fisherman by the shore l.; beyond the enclosing hills appears a purple range of jagged peaks under the afterglow of sunset and the new moon l.
   Water colours; roy., 8½ × 12½ in.
   Bequeathed by Henry Vaughan, Esq., August, 1900.

ROMNEY, George (b. 1734, d 1802). Painter; born at Dalton-in-Furness; pupil of Christopher Steele; worked at York and Kendal till 1762, afterwards in London, except for two years in Italy, 1773–5, winning brilliant success and dividing with Reynolds the patronage of society till 1800, when he returned to Kendal with broken health and failing mind; famous for his portraits, especially the numerous studies (many in fancy characters) of Lady Hamilton.

1. Study for the Picture of Shakespeare's 'Tempest.' The ship, with the crew and passengers in confusion, and Ferdinand at the l. with arms raised about to leap overboard; at the r., Prospero and Miranda hidden by a cloud.
   Indian ink, brush and pen, rough sketch; roy., $12\frac{1}{2} \times 18\frac{1}{2}$ in.

2. Sketch for a Head of Satan. The face of Satan grinning with rage.
   Rough pencil sketch; $12\frac{1}{8} \times 9\frac{1}{2}$ in.

3. Sketch for a Child's Portrait. A child standing l. with lifted hands and holding the boughs of a tree.
   Rough pen-and-ink and pencil sketch; roy., $13\frac{1}{2} \times 10\frac{1}{4}$ in.

4. Sketch for the Portrait of a Lady. Sketch of a lady, three-quarter length, seated facing to front and r., the head in three-quarter face turned r. and looking r., one hand raised to chin, the other hanging down; a tree behind l.
   Brush and sepia over pencil sketch; roy., $11\frac{3}{4} \times 9\frac{1}{4}$ in.

5. Study of a Girl Asleep. A girl seated in a chair, facing to front, with arms folded and head inclined l. on the back of the chair, asleep.
   Pencil sketch; roy., $8\frac{1}{2} \times 6\frac{3}{8}$ in.
   This sketch recalls the four pictures of Miss Honoria Sneyd as 'Serena,' and may be a study made from that lady at the same time.

6. Landscape Study. Rough study of a path along a sloping field bordered by trees.
   Brush and sepia; roy., $11\frac{1}{4} \times 16$ in.

   Nos. 1–6 were presented by Sidney Colvin, Esq., February, 1884.

7. Sketchbook containing studies and sketches in pen-and-ink, except for a few in pencil, indicated in their places. $7\frac{7}{8} \times 6\frac{1}{2}$ in.
   f. 1. *Ob.* Christ and the Woman taken in Adultery (?). Rough sketch.
   Rev. A Man with a Spear.
   f. 2. *Ob.* Macbeth and the Witches.
   f. 3. *Ob.* Macbeth and the Witches. Rough sketch.
   f. 4. *Ob.* Macbeth and the Witches. Rough sketch.
   Rev. Study of Macbeth's Figure.
   f. 5. *Ob.* Slight Study for Portrait Group of Two Ladies.
   Rev. The Witches. Very slight.
   f. 6. *Ob.* The Witches. Very slight.
   Rev. Macbeth and the Witches.
   f. 7. *Ob.* Macbeth and the Witches.
   Rev. The same Subject.
   f. 8. *Ob.* Study for Macbeth.
   f. 9. *Ob.* Macbeth and the Witches.
   Rev. The same Subject.
   f. 10. *Ob.* The same Subject.
   f. 11. *Ob.* The same Subject.
   f. 12. *Rev.* Three Studies. Two draped figures and a face.

f. 13. *Rev.* Study for the Portrait of a Lady Seated, Half Length.

f. 14. *Rev.* Study for a Picture.

f. 16. *Rev.* Head of an Old Man.

f. 17. *Rev.* A Man Reading under a Tree.

f. 18. *Ob.* A Standing Figure.
Pencil.

f. 19. *Ob.* A Nymph Bathing.
Pencil.

f. 20. *Ob.* Callisto and the Nymphs of Diana.

f. 21. *Rev.* Mother and Child Seated under a Tree.

f. 22. *Ob.* The same Subject. Slight sketch.

Rev. The same Subject. Slight sketch.

f. 23. *Ob.* Seated Woman Asleep.

Rev. Mother and Child Seated. Slight sketch.

f. 24. *Ob.* Study for the Portrait of a Girl.

Rev. Two Studies of a Man's Head.

f. 25. *Rev.* Head of a Woman; and a Mother and Child.

f. 26. *Rev.* Head of a Woman, Looking Down.

f. 27. *Rev.* Head of a Child, Laughing.

f. 28. *Ob.* A Woman's Head in Profile.
Pencil.

Rev. Head of a Youth, with Fillet Round the Hair.

f. 29. *Rev.* Slight Studies of Heads.

f. 30. *Ob.* Slight Studies of Heads.

Rev. An Old Man's Head; and Head of One of the Witches in 'Macbeth.'

f. 31. *Rev.* Head of a Man in a Cap.

f. 32. *Rev.* Head of King Lear.

f. 33. *Rev.* Two Studies of Faces Frowning.

f. 34. *Rev.* A Man's Face Smiling.

f. 35. *Rev.* Head of a Man Wearing a Cap.

f. 36. *Rev.* Head of a Man in a Cap.

f. 37. *Rev.* Two Studies of Faces.

f. 38. *Ob.* Three Slight Studies of Figures.

Rev. Two Studies of an Old Woman's Head.

f. 39. *Rev.* Head of a Bald Man.

f. 40. *Ob.* Hope Appearing to Misery (?). Study for a picture.

f. 41. *Rev.* Three Male Heads.

f. 42. *Rev.* Three Studies of an Old Woman's Head.

f. 43. *Ob.* A Man Leaning on a Stick.

Rev. Slight Sketch of a Standing Figure.

Purchased May, 1896. From the collection of Mr. Laurence Romney.

ROOKER, Michael (called **Michael Angelo**), **A.R.A.** (b. 1743, d. 1801). Water-colour painter and engraver; son of Edward Rooker; taught engraving by his father and drawing by Paul Sandby; elected A.R.A. 1770; engraved for the 'Copper-plate Magazine' and 'Oxford Almanack'; was scene painter at the Haymarket Theatre, but best known by his tinted drawings of landscape and architecture.

1. Farmyard, Thetford, Norfolk. A yard, with part of the back of the farm-house l.; doves on the tiled roof, and a girl at a balcony talking to a man with a wheelbarrow below; near the man are some goats, and in the r. foreground a dog standing by three barrels; at the r. a view down the stable yard, where two horses are standing, and a third horse is being groomed. Signed *M. Rooker.*
   Water colours and Indian ink; roy., $6\frac{1}{2} \times 8\frac{5}{8}$ in.

   Purchased February, 1857.

2. Porch of Montagu House, the old British Museum. View looking E. along Great Russell Street, with the porch of Montagu House at the l.; a coach coming along the road, a sedan chair on the l. pavement, and children at a fruit-stall against the wall; other figures in the street. Signed and dated *M. Rooker delin.* 1778.
   Water colours and Indian ink; roy., $6\frac{1}{8} \times 8$ in.

3. View of a Castle. View down a steep road between high wooded banks, to a village on the further slope of a grassy hollow; above the village, towards the r., the remains of a castle on a high mound: a man, woman and dog going down the road in the foreground, and a horseman coming up it. Signed *M. Rooker.*
   Water colours and Indian ink; roy., $8\frac{1}{4} \times 10\frac{3}{4}$ in.

   Nos. 2 and 3 were purchased March, 1868.

4. Landscape with Castle and Cathedral. A road winding down to a river from which rises r. a cliff, surmounted by a ruined castle; beyond the river, the high opposite bank of which is fringed with woods, a town and cathedral, and in the distance a chain of hills; in the foreground, a woman with a child sitting under a group of trees growing from a rocky bank, and a man and woman talking to her; two other figures near the river.
   Indian ink and water-colour tint; imp., $17 \times 13\frac{3}{8}$ in.

5. Entrance to a Park: Unfinished. The entrance to a park with lodge r. and trees in front of it; inside the park a tower (pencilled only); a road coming through the gate into the foreground with trees overhanging a stream at the l. Signed (in a later hand) *M. A. Rooker.*
   Indian ink and water-colour tint; imp., $18 \times 13\frac{7}{8}$ in.

   Purchased June, 1889.

6. Illustrations to an edition of the 'Dramatick works of Beaumont and Fletcher,' 1778, 10 vols., 8vo.

   (1) The Faithful Shepherdess, Act V. Clorin trying to heal Amoret, who lies back in the Satyr's arms; Daphnis and Cloe in a hollow tree behind.
   Water colours and Indian ink; $6\frac{1}{2} \times 4$ in.[1]
   Engraved by C. Grignion, Vol III., p. 114.

   (2) The Mad Lover, Act V. Memnon about to kill himself, but stopped by Polydor, who rises from his pretended bier. Inscribed *Mem. And now I'll follow thee. Pol. Hold for Heavens sake.*
   Water colours and Indian ink; $6\frac{3}{4} \times 3\frac{3}{4}$ in.
   Engraved by J. Collyer, Vol. III., p. 212.

   (3) Rule a Wife, and Have a Wife, Act III. Margarita and her guests interrupted by Leon. Inscribed *Mar. Why, Sirrah, why Sirrah you? Leon. I hear you Saucy Woman, and as you are my Wife, command your absence, And know your Duty, 'tis the Crown of Modesty. Act.* 3.
   Water colour and Indian ink; $6\frac{5}{8} \times 3\frac{3}{4}$ in.
   Engraved by C. Grignion. Vol. III., p. 420.

   (4) The False One, Act II., Sc. 1. The head of Pompey brought to Cæsar. Inscribed *Cæsar. Oh, Sceva, Sceva, see that head! See, Captains, the head of godlike Pompey! Act* 2*d.*
   Water colours and Indian ink; $7 \times 3\frac{7}{8}$ in.
   Engraved by C. Grignion, Vol. IV., p. 76.

[1] The measurements of these illustrations include the ornamental frame border.

(5) The Little French Lawyer, Act II., Sc. 2. La-Writ fighting with Beaupie, and standing on his sword. Inscribed *La-writ. Stand further off yet and stand quietly, And look another way, or I'll be with you. Is this all? I'll undertake within these two days to furnish any Cutler in the Kingdom.*
Water colours and Indian ink; $6\frac{3}{8} \times 3\frac{3}{4}$ in.
Engraved by C. Grignion. Vol. iv., p. 170.

(6) The Chances, Act I., Sc. 9. Don John with the Landlady and Child. Inscribed *Landlady:—As I live, your own Eyes, Signior, and the nether Lip, As like ye, as ye had spit it, Act* 1*st.*
Water colours and Indian ink; $6\frac{5}{8} \times 3\frac{3}{4}$ in.
Engraved by G. Collyer. Frontispiece to Vol. v.

(7) The Lovers' Progress, Act II. Lisander reproaching Clarange and Lidian, who have been fighting. Inscribed *Lis: That part of noble Love which is most sweet, And gives eternal Being to fair Beauty—Honour, you hack a pieces with your Swords, And that ye fight to crown, ye kill, fair Credit.*
Water colours and Indian ink; $6\frac{3}{4} \times 4$ in.
Engraved by J. Goldar. Vol. v., p. 362.

(8) The Pilgrim, Act III., Sc. 6. Alinda discovered by Pedro in the Madhouse. Inscribed *Let me hold thee; And now come all the world and all that hate me.*
Water colours and Indian ink: $6\frac{5}{8} \times 4$ in.
Engraved by C. Grignion. Vol. v., p. 452.

(9) The Captain, Act V., Sc. 4. Frank weeping and kneeling before Jacomo.
Water colours and Indian ink; $6\frac{5}{8} \times 3\frac{3}{4}$ in.
Engraved by C. Grignion. Frontispiece to Vol. vi.

(10) The Prophetess, Act II., Sc. 3. Diocles plighting himself to Aurelia and witnessed with indignation by Delphia and Drusilla from their magic chariot. Inscribed *Dio.—Upon my knees I thus receive you; & so you vouchsafe it This day I am doubly married, to the empire And your best self. Delp. False and perfidious villain! Act III.*
Indian ink; $6\frac{1}{4} \times 4$ in.
Engraved by J. Collyer. Vol. vi., p. 108.

(11) The Knight of the Burning Pestle, Act III. Ralph bestriding the prostrate barber and calling on the 'captive knight' to tell his wrongs. Inscribed *Ralph. Speak what thou art, and how thou hast been us'd, That I may give him condign Punishment. 1 Knight. I am a Knight—*
Water colours and Indian ink; $6\frac{7}{8} \times 4$ in.
Engraved by C. Grignion. Vol. vi., p. 374.

(12) Love's Pilgrimage, Act II., Sc. 2. Leocadia and others brought by Diego to Theodosia and Philippo in the wood. Inscribed *Theo.—Alas! he's cold; mine Host, we must intreat your cloak. Host. Can ye intreat it. Act* 2.
Indian ink; $6\frac{3}{4} \times 4$ in.
Engraved by C. Grignion. Frontispiece to Vol. vii.

(13) The Maid in the Mill, Act V., Sc. 2. Florimel discovered in Otrante's house. Inscribed *Phil, is this your Daughter? Fra. Yes, and 't please your Highness, This is the Shape of her; for the substance, Sir, Whether she be now honourable or dishonourable, Whether she be a white rose or a Canker, is the Question.*
Indian ink; $6\frac{3}{4} \times 3\frac{3}{4}$ in.
Engraved by C. Grignion. Vol. vii., p. 202.

(14) The Knight of Malta, Act IV., Sc. 2. Oriana appearing from the tomb to Miranda and Norandine. Inscribed *It looks about, and wonders; sure she lives, Sir. 'Tis she, 'tis Oriana.*
Indian ink; $6\frac{3}{4} \times 3\frac{3}{4}$ in.
Engraved by J. Collyer. Vol. vii., p. 293.

(15) Love's Cure, or The Martial Maid, Act II., Sc. 2. Clara upbraiding Bobadilla. Inscribed *Now, thou lean, dried, and ominous-visag'd knave, Thou false and peremptory steward, pray, For I will hang thee up in thine own chain.*
Water colours and Indian ink; $6\frac{7}{8} \times 4$ in.
Engraved by C. Grignion. Vol. vii., p. 396.

(16) The Night-Walker, or The Little Thief, Act II., Sc. 2. Toby and the Nurse frightened by Lurcher and Alathe disguised as a ghost. Inscribed *I have no Power to pray; it grows still longer, 'Tis steeple high now and it sails away. Nurse. Let's call the Butler up, for he speaks Latin, And that will daunt the Devil, Act 2d.*
Water colours and Indian ink; $6\frac{1}{4} \times 3\frac{7}{8}$ in.
Engraved by J. Collyer. Vol. viii., p. 92.

(17) The Woman's Prize, or The Tamer Tam'd, Act V., Sc. 4. Petruchio borne in his coffin and rising from it to face his wife. Inscribed *Petru.—Oh Maria, Oh my Unhappiness, My Misery. Petru. Go to him. Act 5th.*
Water colours and Indian ink; $6\frac{5}{8} \times 3\frac{7}{8}$ in.
Engraved by C. Grignion. Vol. viii., p. 276.

(18) The Noble Gentleman, Act V. Shattilion pulling Marine from his throne.
Water colours and Indian ink; $6\frac{5}{8} \times 3\frac{7}{8}$ in.
Engraved by C. Grignion. Vol. viii., p. 382.

(19) The Sea Voyage, Act II. Albert discovered on the sea shore by Hippolita, Crocale, and Juletta.
Water colours and Indian ink; 7×4 in.
Engraved by J. Collyer. Vol. ix., p. 80.

(20) The Coxcomb, Act I. Viola seized by Ricardo and his drunken companions. Inscribed *Pedro. Let go the wench! Silvio. Let you go the wench! Viola. Oh, gentlemen, as you had Mothers.*
Water colours and Indian ink; $6\frac{3}{8} \times 3\frac{3}{4}$ in.
Engraved by C. Grignion. Vol. ix., p. 154.

(21) Wit at Several Weapons, Act IV. Sir Ruinous and Lady Ruinous brought before Oldcraft and Wittypate. Inscribed *L. Ruin. Hang one of 'em I will certain. I ha' swore it, And 'twas my Luck to light upon this first. Old K. A Cambridge man for this? these your Degrees, Sir? Nine years at University for this Fellowship? Act 4.*
Water colours and Indian ink; $6\frac{1}{2} \times 3\frac{7}{8}$ in.
Engraved by C. Grignion. Vol. ix., p. 244.

(22) The Fair Maid of the Inn, Act II. Cesario pleading with his father for mercy to Mentivole. Inscribed *Oh, Sir, for Honour's sake stay your foul Purpose, For if you do proceed thus cruelly, There is no question in the wound you give him I shall bleed to death for't.*
Water colours and Indian ink; $6\frac{3}{4} \times 3\frac{7}{8}$ in.
Engraved by J. Collyer. Vol. ix., p. 340.

(23) Cupid's Revenge, Act I. The Princess Hidaspes asking her father to let her marry the dwarf Zoilus.
Water colours and Indian ink; $6\frac{1}{4} \times 3\frac{5}{8}$ in.
Engraved by J. Collyer. Vol. ix., p. 436.

(24) The Two Noble Kinsmen, Act III., Sc. 1. Palamon upbraiding Arcite in the wood. Inscribed *falsest Cousin That ever Blood made kin, call'st thou her thine? I'll prove it in my Shackles, with these Hands, Void of Appointment, that thou ly'st, and are a very Thief in love. Act 3d.*
Indian ink; $6\frac{3}{4} \times 3\frac{7}{8}$ in.
Engraved by J. Collyer. Frontispiece to Vol. x.

(25) Thierry and Theodoret, Act IV., Sc. 1. Ordella entreating Thierry to kill her. Inscribed *Strike, Sir, strike; And if in my poor death fair France may merit, Give me a thousand Blows, be killing me a thousand Days.*
Water colours and Indian ink; $6\frac{1}{2} \times 3\frac{7}{8}$ in.
Engraved by J. Collyer. Vol. x., p. 126.

(26) The Woman Hater, Act III., Sc. 3. Lazarillo and Valore overheard by the two Intelligencers. Inscribed *My Lord, what do you think, if I should shave myself; Put on Midwives Apparel, come in with a handkerchief, and beg a Piece for a great belly'd Woman or a Sick Child? Act 3d.*
Water colours and Indian ink; $6\frac{3}{8} \times 3\frac{3}{4}$ in.
Engraved by C. Grignion. Vol. x., p. 216.

(27) The Nice Valour, Act III., Sc. 1. Cupid pleading with the Passionate Lord.
Water colours and Indian ink; $6\frac{1}{2} \times 4\frac{1}{8}$ in.
Engraved by C. Grignion. Vol. x., p. 316.

(28) The Honest Man's Fortune, Act V., Sc. 1. Montague threatening La-Poop and Malicorn. Inscribed *fear still; 'Twill be revenge enough to keep you waking. Ye have no mind of Marriage, ha' ye? La-P. Surely no great mind now. Act 5th.*
Water colours and Indian ink; $6\frac{1}{2} \times 5$ in.
Engraved by J. Collyer. Vol. x., p. 388.

Purchased July, 1859.

ROSS, Sir John (b. 1777, d. 1856). Arctic navigator and amateur draughtsman; served in the Navy, but best known by his three Arctic voyages in 1818, 1829, and 1849.

1. The North Pole. Imaginary sketch of the North Pole, a low ridge of rock surrounded by ice-floes and with the Union Jack planted on it.
Water colours; roy., $4\frac{3}{4} \times 7\frac{3}{4}$ in.

Purchased October, 1872.

ROSS, Sir William Charles, R.A. (b. 1794, d. 1860). Miniature painter; born in London; son of William Ross, a miniature painter; studied at the Royal Academy; exhibited classical subjects in his youth, afterwards devoted himself to miniature portraits, holding an unrivalled position for the rest of his career; painted the Queen and royal family; elected A.R.A. 1838, R.A. 1843; knighted 1842.

1. Portrait Sketch of a Lady. Half length of a young lady facing to front, in full face, brown eyes looking full; hair in ringlets.
Pencil, the head tinted with water colours; roy., $8\frac{1}{2} \times 6\frac{3}{8}$ in.

Purchased October, 1867.

2. Portrait Sketch of the Hon. Cavendish S. Boyle. Whole length, seated sideways on a chair, with clasped hands resting on the back of it; facing the front, but with head turned r. and looking r.; wearing a broad-brimmed soft hat. Signed and dated *W. C. Ross*, 1835.
Pencil; roy., $12\frac{1}{8} \times 9\frac{1}{4}$ in.

Cavendish Spencer Boyle, b. 1814, d. 1868; third son of Admiral Sir Courtenay Boyle.

Purchased October, 1872.

3. Portrait of William Ross. Head and bust of an old man, turned to front and r., head nearly in full face, looking a little r. Inscribed *W. Ross.*
Black and red chalks, oval; roy., $11\frac{3}{4} \times 9\frac{3}{8}$ in.
William Ross, the artist's father, exhibited at the Royal Academy from 1809 to 1825; he was a miniature painter and teacher of drawing.

Purchased April, 1901.

ROSSETTI, Dante Gabriel (b. 1828, d. 1882). Painter, designer and poet; born of Italian parents, in London; studied drawing at King's College under Cotman, and at the Royal Academy; influenced at first by Madox Brown, from whom he sought advice and help; with Holman Hunt and Millais founded the Pre-Raphaelite Brotherhood; famous for the originality and intensity of his imagination and his power as a colourist; painted in oils and (especially in his earlier time) in water colours; made also important pen drawings and designs for book illustrations and stained glass, etc.; an artist of unparalleled influence on the art of his age.

1. Sir Galahad Receiving the Holy Grail; Design for the Decoration of the Oxford Union. Design for a compartment pierced with two circular windows. The interior of the chapel of the Grail: at the l. the Grail maiden gives the grail to Galahad, who takes it in his r. hand; his l. hand, stretched behind him, clasps the hand of Sir Percival, behind whom at the extreme r. Sir Bors is partly seen; the three knights are clothed in mail, with surcoats and swords; their heads, reverentially bent, are bare; just beyond their feet is the recumbent figure of Sir Percival's sister. At the back a row of Angels, with wings crossed, look on; and behind the Grail maiden at the extreme l. is an altar, over which hovers the holy dove, with a censer in its beak. Over the knights' heads are the names *Dom Galahad, Dom Percival, & Dom Bors;* over the recumbent figure is *Soror D. Percival.*

   Pen-and-ink; roy., $9\frac{7}{8} \times 13\frac{7}{8}$ in.

   Reproduced in H. C. Marillier's 'Rossetti,' 1899, p. 91.

   This drawing preserves the design for one of two companion subjects intended for part of the decoration of the debating-hall, now a reading-room, of the Oxford Union; the other subject, 'Lancelot, prevented by his sin from entering the chapel,' was the only one actually painted, and that was never completed. Six other artists, including Burne-Jones and William Morris, shared in the undertaking, each engaging to paint a compartment with an Arthurian subject. The paintings were begun in 1857; but being executed in tempera on a mere layer of whitewash over the brick wall, decayed and perished almost immediately. Two compartments were unprovided for, and for one of these Rossetti made a third design, 'Lancelot escaping from Guenevere's Chamber.' Of the present subject he also made a water-colour version in 1864.

   Purchased June, 1885.

2. Writing on the Sand. A gentleman and lady on the sea shore; she stands still while he, holding her hand in one of his, sketches her profile with his stick on the sand l., looking up r. to her face; his hat has blown off and hangs on his shoulder by the hat-guard; the lady holds her hat and sunshade in her hand and the wind ruffles her yellow hair and blows her blue skirt about; behind the pair is the sea, bordered r. by a curving sweep of sand, backed by low cliffs against a richly-coloured after-glow; at some distance is a group of boys on the shore, stripped for bathing, one of them racing down to the water. Signed with monogram and dated 1859.

   Water colours; roy., $10\frac{3}{8} \times 9\frac{1}{2}$ in.

   Reproduced in Marillier's 'Rossetti,' p. 219. The man's figure was a portrait of Mr. R. R. Holmes, afterwards the Queen's, now the King's, Librarian.

   Purchased June, 1886.

ROUVIERE, M. (worked about 1789). Draughtsman; biography unknown.

1. The South Front of the Old Manor House, Marylebone. Schoolboys playing in the foreground. Inscribed *sketch of y^e^ South-view of Mrs. Fountaine's (Mary-bone school). Drawn on y^e^ spot, Septr.* 12, 1789. *M. Rouviere.*

   Water-colour sketch, with pen outlines; $9\frac{1}{4} \times 13\frac{1}{2}$ in.

   No. 71 in Portfolio XXX. of the Crace Collection of London Views, purchased November, 1880.

ROWBOTHAM, Thomas Charles Leeson (b. 1823, d. 1875). Landscape painter; born in Dublin; pupil of his father, T. L. Rowbotham; member of the Royal Institute of Painters in Water Colours; succeeded his father as professor of drawing at the Royal Naval School, New Cross; worked chiefly in London.

1. The Thames from Waterloo Bridge. View from Waterloo Bridge looking to Blackfriars Bridge, St. Paul's and the City, with the terrace of Somerset House at the l.
   Pencil on greenish paper, heightened with white; roy., $9\frac{5}{8} \times 14\frac{1}{2}$ in.
   Purchased October, 1872.

ROWLANDSON, Thomas (b. 1756, d. 1827). Water-colour draughtsman and caricaturist; born in London; studied at the Royal Academy and in Paris; started as a portrait painter with considerable success, but soon turned more and more to tinted pen-and-ink drawings, and became famous through countless etchings for his scenes of daily life and manners, all more or less tinged with caricature, and his social and political satires; illustrated a number of books and novels, mostly humorous; a boon companion of Morland, Ibbetson, and J. R. Smith; noted for power and prodigality of invention and for facility of execution, no less than for the grace pervading even much of his coarsest work.

[1–11.] Social caricatures and scenes of daily life.

1. The Extravagant Wife. A lady sitting expectant with her eyes on an old Jew seated beside her l., who is examining her case of jewels offered for purchase; the lady holds one hand open on her lap for the money, with the other beckoning to her maid who stands behind her chair r. holding a plate in her hand and eyeing the jewels; a steaming tea-urn appears in the background and a window l.
   Indian-ink wash and pen, very slightly tinted; roy., 9 × $11\frac{1}{8}$ in.

2. The Enraged Husband. A companion scene to the last. The lady sits r., with folded hands, casting up her eyes, while her husband, sitting on another chair l., holds an immense milliner's bill in his hand and storms at her extravagance; the tradesman, a massive figure, hat in hand, stands behind with a sullen eye on the lady, and the maid, with a frightened backward glance at her mistress, escapes through the door l.
   Indian-ink wash and pen, very slightly tinted; roy., $9\frac{1}{4} \times 11\frac{3}{8}$ in.
   Nos. 1 and 2 were presented by E. Gilbertson, Esq.

3. The Careless Wife. A young woman seated r. on a couch, with a baby on her knee, listening to the flatteries of a young buck seated beside her; a dog at the man's feet l.; a fireplace and hanging birdcage slightly sketched in the foreground.
   Pen and madder, with Indian-ink wash and slight tint; roy., 9 × $9\frac{1}{2}$ in.
   A copy of this drawing is also in the department and catalogued below.
   Purchased November, 1885.

4. Christie's Auction Room. A large room with a skylight, the walls crowded with pictures, one of which, a 'Recumbent Venus' is being held up by two workmen l., while the auctioneer lauds its merits to the crowd of buyers and onlookers in the foreground; at the r. a group of connoisseurs round a fireplace, one of them examining a bust through his eye-glass.
   Water-colour wash and pen; roy., 8 × $11\frac{1}{4}$ in.
   Sketch for an illustration to Ackerman's 'Microcosm of London,' Vol. I., p. 3 (published Feb. 1, 1808). The published aquatint, in which the crowd of figures is re-arranged and altered, and the architectural foreground supplied by Pugin, is mounted opposite the drawing.

5. Sunday in Camp. A hill-side sloping to the r., where tents are seen in the valley: at the l. under a tree a chaplain preaching from an improvised pulpit of drums; on the slope in the foreground are reclining groups of soldiers and their wives and children, others standing in a throng around.
Water colours and Indian-ink wash and pen; roy., 9½ × 12 in.
Published as an aquatint. The print, coloured by hand, is mounted opposite the drawing.

Nos. 4 and 5 were purchased April, 1899.

6. The Race for Doggett's Coat and Badge. The Thames at Chelsea, looking up the river, with the White Swan inn on the r. bank, a flag flying from its roof; in the foreground appears the finish of the race of six watermen followed by boats with cheering spectators, others of whom are on a cluster of boats and barges l.; a crowd also on the bank in front of the inn and under trees beyond, lifting hats and shouting.
Indian-ink wash and pen, slightly tinted; roy., 9¼ × 15 in.
Reproduced in the 'Monthly Review,' 1901.

Purchased July, 1856.

7. A Smock Race at a Country Fair. Four young women running a foot race in bare feet along a course from r. to l., the last runner having just tripped over a dog; behind the ropes enclosing the course is a struggling and cheering crowd, some of them standing on a waggon; at the r. a horse in a dog cart is plunging and scattering the spectators; in the l. foreground a group of men fighting and others blowing horns, one man on stilts, another under a bench, boys waving caps from a tree above: the race is followed by a man and woman on a donkey, a bald man running, and a dog; behind, a sloping common with booths and groups of people on horse and foot; in the l. distance a church with two spires. Signed *Rowlandson.*
Indian-ink wash and pen, slightly tinted; roy., 9½ × 14⅞ in.

Purchased July, 1876.

8. The Rich English in Paris. A square, with an arcade in the background: an English lady in a coach is being driven across the square to the l., the coachman (in green and yellow livery) whipping the two horses furiously, and a running footman in the same livery preceding the coach and pointing the way: around the pillars of the arcade at the back are groups of ladies and gentlemen talking; at the r. a group of three lawyers in gowns, suggesting that the building with the arcade is a Law Court.
Indian-ink wash and pen, slightly tinted; roy., 6 × 9½ in.

Purchased October, 1866.

9. The Trout Fisher, rising. A bed-room, in which the trout fisher, sitting on a chair l., is pulling on his stockings with a fearful yawn, by the light of a candle set on the carpet; his wife, a plethoric figure, is still asleep in bed; fishing-tackle and basket on the floor. Inscribed *The Trout Fisher rising,* and signed and dated, *Rowlandson,* 1818.
Indian-ink wash and pen, slightly tinted; roy., 5¾ × 9⅜ in.

Purchased July, 1856.

10. The Drunkard. A cellar with barrels of liquor, before one of which lies a drunken man on his back, the tap spirting over him, and a broken jug on the floor; his wife, at the foot of the steps r., is trying to rouse him by beating his head with a broom.
Indian-ink wash and pen, slightly tinted; roy., 6¼ × 8 in.

Purchased June, 1851.

11. A Prize Fight. The end of a fight; one of the boxers r., a long, lean figure, has collapsed, with shapeless face, into the arms of his supporter; his antagonist, who is short and burly, still stands with hands up, inviting another attack, and his second slaps him on the shoulder; two men at the r. dance and shout with delight; behind is a shadowy crowd of excited figures; in the l. foreground a dog.
Pen-and-ink, rough sketch, washed with Indian ink; roy., 7⅝ × 12¼ in.

Purchased July, 1856.

12. Portsmouth Harbour. View from Portsmouth 'Hard,' with a number of ships, some with sails partly set, in the harbour, and boats at the water's edge or just putting off, with sailors busy about them, and groups of passengers; in the l. foreground a family party walking up from a boat which has just landed, their luggage preceding them on a wheelbarrow. Inscribed *Portsmouth Harbour*, and signed and dated *Rowlandson* 1816.
Water-colour tint and pen; roy., 12 × 17⅛ in.

Purchased June, 1862.

13. An Inn Yard. An inn yard with buildings r. and l.; in the middle a post-chaise, from which a stout gentleman is alighting gingerly, while an ostler leads off the horse into the stable l.; behind is a postboy on another horse, and two women talking in a doorway; in the r. foreground a fat lady giving a cup of wine to an equally fat gentleman, and another lady talking to a lean officer; two children playing with a dog near, and chickens feeding l. In the r. background a man helping a lady to alight from a chaise. Signed and dated *Rowlandson* 1821.
Water-colour tint and pen; roy., 5⅞ × 9½ in.

Purchased October, 1862.

14. A Butcher's Shop. View of a butcher's shop, a long low building abutting on a house behind, with men and women marketing and loitering; further r. is a poulterer's shop, forming part of the same building, and a glimpse beyond up a rambling street; near the foreground r., part of a house-front in shadow.
Indian-ink wash and pen, slightly tinted with water colours; roy., 6⅝ × 9¼ in.

Presented by John Henderson, Esq., January, 1863.

15. Smithfield Market. View over Smithfield looking towards St. Bartholomew's, the tower of which appears above the houses in the further corner of the square, a little to the l., with St. Paul's dome further l.; the space is crowded with pens of sheep and rows of cattle and groups of drovers and countrymen; in the foreground l. are two pens of pigs critically looked at by dealers gathered round; a man on horseback is near them, and a boy drives a flock of sheep up the open space between them and the sheep pens at the r.
Water-colour tint and pen; imp, 15½ × 21⅞ in.

Purchased January, 1865.

16. Greenwich Fair. A Fair in Greenwich Park near a huge old oak; at the r., Richardson's Show, a stage with the actors and actresses standing in front of the curtain, girls beating a drum and fiddling l., and acrobats tumbling r., while a crowd is gathered below in front, and two women push up a ladder to the platform; a man and woman on horseback, an apple woman, and a dragoon with a girl's arm round his waist, are noticeable among the crowd, which is augmented by people hastening up from the l. In the l. foreground is a party picknicking, and beyond, a gipsy telling fortunes and a Jew pedlar selling trinkets: a group of figures is under the oak, and further off are waggons and holiday makers lightly indicated in pencil.
Water-colour tint and pen; unfinished; atl., 16¾ × 21⅝ in.

'Richardson's Show' (part of this composition) was etched by the artist and published in 'Rowlandson's World in a Miniature,' 1816, pl. 16.

Purchased August, 1868.

[17–18] Political Satires.

17. 'Blood Royal.' Portrait of the Duke of Cumberland in the lobby of a public building just entered from under an archway r. followed by a footman; he is in top boots and spurs, hat and whip in hand, and is looking through an enormous opera-glass; at the l. in the background a back view of the Prince Regent talking to two officers. Inscribed '*Blood Royal.*'
Indian ink and water-colour tint; roy., 9¾ × 7⅜ in.

Etched by the artist and published by H. Humphry, Jan. 10, 1812, with the title 'A Portrait.'

Ernest Augustus, Duke of Cumberland, b. 1771, d. 1851, was the ablest of the sons of George III., and long held ascendency over his weaker brother, the Prince of Wales (George IV.); he was, however, very unpopular with the English people (cf. the sketches by J. Doyle; Vol. II., p. 44; Nos. 2–10, etc.), who feared his possible accession to the throne. On the accession of Queen Victoria he became King of Hanover.

Purchased July, 1856.

18. *Ob.* The Prince of Würtemberg's Mission. The Prince of Würtemberg introduced by the Lord Chamberlain (Lord Salisbury) to the Duke of Gloucester; the King and the Duke look each other in the face, the King with a smile, the Duke (at the r.) with a by no means friendly expression, and with his hands clenched by his side. The figures are numbered 1, 2, 3, and the drawing inscribed *Lord Salisbury, King of Würtemberg*, and dated in a later hand *Nov.* 1797 (altered to 1796). There is also to be read the name *James Abby* (the paper having apparently been first used for a letter).
Water colours and pen; roy., 8 × 6¾ in.

The Hereditary Prince of Würtemberg was a suitor for the hand of the Charlotta Augusta, the Princess Royal, and overtures were made in 1796, but George III. is said to have been violently prepossessed against the match, as the prince was suspected of having been privy to the death of his first wife. The suspicions, however, if they existed, were removed by the prince, and the marriage took place in May, 1797. The prince became King of Würtemberg on the death of his father in December of the same year.

Rev. Two Sketches for 'John Bull's Progress.' At the top, a soldier hobbling home on one leg and crutches to his wife and children; below, the same soldier marching off gaily r. with a trumpeter, his children tugging at his coat tails and his wife and a nurse crying out in despair. Sketches for 'John Bull Going to the Wars' and 'John Bull's Victorious Return,' the best known version of which was issued by Gillray, 1793.

Purchased August, 1868.

[19–27] Portrait studies and single figures.

19 Portrait of George Morland. Whole length of the artist standing with his back to a fire and ornamented mantelpiece, his hands behind him and his face seen in three-quarters turned l. and looking l.; wearing a round hat with turned-down brim, striped blue and white waistcoat, green coat and top boots.
Indian-ink wash and pen, slightly tinted; roy., 12½ × 8½ in.

For Morland's biography see in this catalogue under his name. According to Mr. Grego (Rowlandson, Vol. II., p. 412), this drawing was made 'about 1787, when Morland was living in considerable style at a handsome new house, the corner of Warren's Place, Hampstead.'

Purchased March, 1868.

20. Portrait of George Morland. Whole length, standing, facing to front, both hands resting on a stick, the face in three-quarters turned r. and looking r., wearing a wide-brimmed hat. Inscribed in a later hand *Portrait of George Morland, P. Sandby.*
Pencil and Indian ink; roy., 9¾ × 4½ in.
The ascription of this drawing by a former collector to Sandby seems to have been mere conjecture. It is beyond all doubt by Rowlandson.

Nos. 19 and 20 purchased March, 1868.

21. Portrait of George Morland. Whole length, standing, turned partly l., with face in profile looking l., r. hand holding a whip and l. hand raised and pointing, as if in conversation.
Pencil; roy., 9⅞ × 4⅛ in.

22. Portrait of a Gentleman. Whole length, standing, turned to front and l., the face in three-quarters turned l. and looking l., l. hand in breeches pocket, r. hand thrust in waistcoat. Inscribed in a later hand *Gainsborough.*
Pencil; roy., 9¼ × 4½ in.

No. 21 was formerly ascribed to Hoppner, No. 22 to Gainsborough, in either case erroneously. Both purchased October, 1872.

23. A Fancy Portrait. Whole length of a grinning, snub-nosed man, foppishly dressed in a pale bluish coat, with a cane under his arm, advancing in profile towards the l., with a watch and dangling seals held out in his hands.
Pen-and-ink and water-colour sketch; roy., $8\frac{3}{4} \times 6\frac{3}{4}$ in.
Purchased July, 1873.

24. Portrait of a Lady. Three-quarter length of a young lady standing facing to front with hands crossed, the head a little on one side in three-quarter face turned l., hair falling in curls on the shoulders under a wide-brimmed hat.
Indian-ink wash and pen, slightly tinted; roy., $7\frac{1}{2} \times 6\frac{1}{8}$ in.
Purchased October, 1872.

25. Portrait of G. M. Moser, R.A. Caricature head in profile looking l. wearing a fur-trimmed cap. Inscribed in a later hand, *R. Mozer* [sic] *R.A., Keeper of the Royal Academy.*
Pen and sepia; roy., $5\frac{3}{4} \times 5\frac{1}{4}$ in.
George Michael Moser, b. 1704 at St. Gall, came young to England, and became distinguished as a chaser, enameller and modeller; one of the most active of the founders of the Royal Academy, and first Keeper; d. 1783.
Purchased May, 1870.

26. Two on one mount, roy., viz.:—
(*a*) Portrait of Kennett, a Forger. Head in three-quarter face turned r., eyes looking full. Inscribed, *Bob Kennett the Upholster formerly of Bond St hung for Forgery on the Bank of England.*
Indian-ink wash and pen, slightly tinted; $6\frac{5}{8} \times 4$ in.
(*b*) Portrait of Schomberg, the Stone-Eater. Caricature head in three-quarter face, turned l. Inscribed *Rhodolf Schomberg the famous Stone-eater.* 1782.
Pen and burnt sienna, with water-colour wash; $7 \times 5\frac{1}{8}$ in.
Purchased March, 1857.

27. A Guildhall Association Volunteer. Whole length, standing, facing r., with gun held horizontally in the l. hand, r. hand in ammunition pouch, red and white uniform with blue facings. Inscribed, *Guildhall Association.*
Pen and Indian ink, with Indian-ink and water-colour wash; roy., $9\frac{3}{4} \times 7\frac{5}{8}$ in.
Purchased August, 1871.

[28–33] Landscapes.

28. View of Camelford, Cornwall. View of the houses of the town, clustered among woods near a bridge over the river which curves into the foreground; a hay cart is crossing the stream, and a man with a girl behind him on his horse has just come to shore, l.; haymakers in a field on the other side, r.; bare hills in the distance.
Water-colour tint and pen; roy., $5\frac{3}{4} \times 9\frac{1}{4}$ in.
Purchased October, 1866.

29. The Valley of Stones, Lynton, N. Devon. With a man leading two pack horses. Inscribed *Valley of Stones.*
Indian-ink wash and pen, very slightly tinted; roy., $5\frac{3}{4} \times 9\frac{1}{4}$ in.

30. View in the Valley of Stones, Lynton. The stream foaming down among rocks. Inscribed *Valley of Stones.*
Water-colour tint and pen; roy., $5\frac{5}{8} \times 9\frac{1}{4}$ in.

31. View at the Mouth of the Valley of Stones. Rocks on the shore, cliffs and sea beyond; children playing on the sand near the water. Inscribed *Valley of Stones.*
Water-colour tint and pen; roy., $5\frac{5}{8} \times 9\frac{1}{8}$ in.

32. View on Exmoor. The top of a 'tor' with a picnic party among the scattered boulders, and a wide view over the moor beyond.
Water-colour tint and pen; roy., $5\frac{5}{8} \times 9\frac{1}{8}$ in.

No. 29–32 were purchased December, 1881.

33. Landscape in the manner of Gainsborough. A road coming into the foreground with an oak l. and a clump of birches on a knoll r.; at the bend of the road a cottage backed by woods and a man with two pack horses coming past it; two other figures in the foreground r.

Water-colour tint and pen; roy, $7\frac{1}{4} \times 9\frac{1}{2}$ in.

Presented by John Henderson, Esq., January, 1863.

[34–36] Slight sketches.

34. Two on one mount, roy., viz.:—
(*a*) Head of a Public-house Keeper. A head of bull-dog type in three-quarter face squinting l. Inscribed, *Landlord of the Brown Bear Public House.*
Water-colour tint and pen; $5\frac{5}{8} \times 4$ in.

Purchased July, 1873.

(*b*) A Waterman asleep in his Wherry.
Pencil sketch, partly touched with pen and sepia; $4\frac{1}{2} \times 6\frac{3}{4}$ in.

Purchased July, 1856.

35. Two on one mount, roy., viz.:—
(*a*) Two Washerwomen. Moving away with their baskets along a path.
Pen-and-ink; $5\frac{1}{2} \times 4$ in.

(*b*) A Happy Couple. A young man and his wife seated at a small table; she is sewing, and he is sketching her.
Pen-and-ink; $5\frac{7}{8} \times 5\frac{3}{4}$ in.

36. Two on one mount, roy., viz.:—
(*a*) A Girl asleep in a Chair.
Pencil sketch; $7\frac{1}{2} \times 6\frac{1}{4}$ in.

(*b*) An After-Dinner Nap. A gouty old gentleman snoring before a fire.
Pencil sketch; $8\frac{1}{2} \times 7$ in.

Nos. 35 and 36 were purchased July, 1856.

37. Parsons and Bannister in Dibdin's Comic Opera, 'The Quaker.'
Indian-ink wash and pen, very slightly tinted; $7\frac{1}{2} \times 9\frac{1}{2}$ in.
Etched by the artist, 1781.

John Bannister, b. 1760, d. 1836, famous as an actor, was also a painter, a close comrade of Rowlandson's at the Academy schools, and his life-long friend. For Parsons, also known as a painter of fruit and landscape, see under James Roberts, No. 38.
No. 125 in Vol. I. of the Burney Collection.

38. Illustration to 'The Wits' Magazine.' A lady concealing her gallant in the fireplace at the unexpected appearance of her husband.
Water-colour tint and pen; $5 \times 3\frac{3}{4}$ in.
Inserted in Vol. III. (No. 45) of the interleaved Academy Catalogues presented by J. H. Anderdon, Esq., November, 1867.

[39–44] Drawingsi n the Crace Collection of London Views, purchased November, 1880.

39. View of Messrs. Perry's Dock, Blackwall. With a man-of-war building; ferry boats and groups of passengers in the foreground. Inscribed, *Perry's Dock, Blackwall.*
Water-colour tint and pen; $10\frac{7}{8} \times 17\frac{1}{4}$ in.
No. 117 in Portfolio VIII.

40. Entrance to Blackwall Docks. With figures on the quay and shipping in the river r. Inscribed *Entrance to Blackwall Docks.*
Water-colour tint and pen; $11\frac{1}{2} \times 18\frac{1}{4}$ in.
No. 120 in Portfolio viii.

41. The Reservoir in the Green Park. With many figures promenading.
Water-colour tint and pen; $7\frac{1}{4} \times 10\frac{3}{4}$ in.
No. 77 in Portfolio x.

42. The Parade, St. James's Park. With the ceremony of 'Trooping the Colour.'
Water-colour tint and pen; $7\frac{1}{4} \times 11\frac{3}{4}$ in.
No. 71 in Portfolio xii.
Published in aquatint, much modified, and with the background re-drawn by Pugin, in Ackerman's 'Microcosm.'

43. Old Billingsgate on Market Day. A group of fish-wives on the wharf.
Water-colour tint and pen; $6 \times 8\frac{3}{4}$ in.
No. 69 in Portfolio xx.
Etched by the artist and published 1796.

44. Rag Fair, Rosemary Lane, 1784. Jew rag-merchants and a crowd of buyers.
Water-colour tint and pen; $6\frac{5}{8} \times 10\frac{1}{4}$ in.
No. 188 in Portfolio xx.

45. Album containing 73 small drawings.
(1) The Parson's Turkey. A cook in her larder showing a turkey to a fat parson, who gazes at it in rapture, while a cat claws at it.
Water colours and pen.

(2) (*a*) Pall Mall. A coach and a phaeton meeting; pedestrians in the foreground.
Indian-ink wash and pen, slightly tinted.

Etched by the artist, 1807.

(*b*) Two Volunteers of the Guildhall Association Fencing: 'Inside Guard, Cut at Face.'
Water colours and pen.

(*c*) Two Volunteers Fencing: 'Cut at Wrist.'
Water colours and pen.

(3) (*a*) 'Miseries of the Country.' A lady and gentleman invaded by an army of unwelcome callers. Inscribed with title.
Water colours and pen.

Etched by the artist, 1807.

(*b*) Fencing; 'Cut at Head.'
Water colours and pen.

(*c*) Fencing; 'Cut at Breast.'
Water colours and pen.

(4) (*a*) 'Miseries of Human Life.' A barber and his assistant (a negr ss) combing a lady's refractory hair, matted through a long sea-voyage: her husband in the background suffering the like operation.
Water colours and pen.

Etched by the artist, 1807.

(*b*) A Street in a Country Town. With countrymen and cart.
Water colours and pen.

(5) (*a*) 'The Tumbler or Its Affinities.' A man riding gingerly down the slope of a stony field. Inscribed with title.
Water colours and pen.

(*b*) 'How to Stop Your Horse at Pleasure.' A horse dashing into a stable, nearly knocking off the rider. Inscribed with title, partly cut off.
Water colours and pen.

(6) (*a*) A Young Man Riding a Nag.
Pen-and-ink, and slight tint.

(*b*) 'How to Travel upon Two Legs in a Frost.' A man holding on to his horse's neck, as it sits and slides down hill.
Water colours and pen.

(7) (*a*) In the Piazza, Covent Garden.
Indian-ink wash and pen.

(*b*) Mourners round the Coffin at a Funeral.
Indian-ink wash and pen, slightly tinted.

(8) 'Miseries Personal: Singled out to dance with a disagreeable Partner.' Inscribed with title.
Water colours and pen.

(9) A Husband Beater. A man complaining to a magistrate of the injuries done him by his wife.
Water colours and pen.

(10) Interview between Lean Parson and Stout Bishop. Inscribed, *A bishop congratulating a poor parson said he lived in a very fine air. Yes, sir, replied he, I should think it so if I could live upon it as well as in it.*
Indian-ink wash and pen, with slight tint.

(11) Heads of a Lady and Gentleman in conversation.
Water colours and pen.

(12) (*a*) 'How to Ride without a Bridle.' A man riding with a bundle under his arm. Inscribed with title.
Water colours and pen.

(*b*) Head of a Raptorial Bird, with a parallel human profile.
Water colours and pen.

(13) (*a*) 'A Daisy Cutter with his Varieties.' A man riding a horse which is about to stumble over a pig. Inscribed with title.
Water colours and pen.

(*b*) On the Moors. A party riding on a moor among mountains.
Water colours and pen.

(14) Heads of a Girl and an Old Woman.
Water colours and pen.

(15) The Drayman. A drayman carrying a barrel.
Water colours and pen.

(16) A Fop. A fop taking off his hat.
Indian-ink wash and pen, tinted.

(17) A Lady. Half-length seated figure in pink dress and cap looking r.
Indian-ink wash and pen, tinted.

(18) (*a*) Heads of a Rabbit and a Rabbit-like Lady.
Water colours and pen.

(*b*) Bringing in Coals. A servant bringing in coals to a couple seated before the fire. Inscribed, ... *of Norfolk & Francis Scudamore of Home Lacy, Herefordshire.*
Water colours and pen.

(19) Head of a Woman.
Water colours and pen.

(20) (*a*) Sketch of a Woman with Hands Stretched Out.
Pen-and-ink.

(*b*) A Woman seated on a Couch.
Pen-and-ink and slight tint.

(*c*) 'Bailiffs Outwitted.' A woman pouring scalding water on two bailiffs, as the debtor escapes through the window. Inscribed with title.
Indian-ink wash and pen, with slight tint.

(21) (*a*) An Ostler's Courtship. An ostler courting a farm girl, who sits on the edge of a water-trough.
Water colours and pen.

(*b*) A Shop with Penthouses.
Indian-ink wash and pen.

(22) (*a*) Men launching a Boat into the Sea.
Water colours and pen.

(*b*) Miseries Miscellaneous, No. 12. Two ladies giving a message to a puzzled man-servant, who won't understand; two men going off l.
Indian-ink wash and pen.
Etched by the artist, 1807.

(23) (*a*) Group of Two Women, Sleeping.
Pen-and-ink, and slight tint.

(*b*) Group by the Sea Shore. A sailor and his wife looking out to sea, the latter pointing; a man and dog near.
Indian-ink wash and pen, with slight tint.

(24) (*a*) A Reflection. A humpback looking at himself in a mirror held up by a woman.
Water colours and pen.

(*b*) The Wooer Wooed. A young captain seated by his fiancée and somewhat taken aback by her eagerness. Inscribed, *Dear me, how I long to be married | and in my own coach to be carried.*
Water colours and pen.

(25) A Conversation. A tall lean man, with a long stick, talking to a corpulent acquaintance.
Water colours and pen.

(26) Head of a Negro, with neck enclosed in the fork of a branch, tied behind.
Water colours and pen.

(27) An Unwelcome Meeting. A countryman and his daughter meeting an old beau.
Water colours and pen.

(28) A Boat leaving a Man-of-War. Coast in the distance.
Water colours and pen.

(29) A Monkey and her Young.
Water colours and pen.

(30) Lawyer and Client. Study of a barrister pleading, and of his client in the dock listening.
Water colours and pen.

(31) Study of three Heads. A girl between two admirers.
Water colours and pen.

(32) An Indian Princess. Whole length, seated on cushions.
Water colours and pen.

(33) Portrait Head of a Man. Inscribed, *He was an ingenious, pleasant Fellow, and one who had a great deal of Wit and Satire, with an equal Share of Good Humour.*
Water colours and pen.

(34) Head of a Lady in a Turban.
Water colours and pen.

(35) The Laundress. A man and a woman giving directions to a laundress about some linen.
Water colours and pen.
Etched by the artist in 'The World in Miniature,' pl. 5.

(36) Helping a Lady over a Stile. A stout lady stepping over a stile, and helped by an old soldier with a wooden leg, who gives her a vigorous push from behind with his crutch.
Water colours and pen.

(37) An old Beau looking through his Eyeglass.
Brown madder wash and pen.

(38) Portrait Study of William Crockford. Head and shoulders in three-quarter face, looking l.; with hat and stick. Inscribed, *Crockford the Shark, Keeper of Hell Gaming House, Piccadilly.*
Pen-and-ink.

William Crockford, b. 1775, d. 1844, starting life as a small fishmonger, became proprietor of the famous gambling club called by his name, and retired a millionaire. This drawing must have been made before the establishment of the great club-house 'Crockford's' in St. James's Street (now the Devonshire Club) in 1827, for Rowlandson died in that year.

(39) A Man on a Pony, halting at a doorstep on which are two girls.
Water colours and pen.

(40) (*a*) An Encounter. A man in his nightshirt attacked by a man with a sword.
Water colours and pen.

(*b*) Head of a leering Monk.
Water colours and pen.

(41) Death and the Knight. Death beating with a flail a knight, whose opponent lies already dead, and whose horse is running off.
Indian-ink wash and pen.

(42) 'A Sinecurist'; 'A Fundholder.' Heads of an old woman and an old man. Inscribed with title.
Water colours and pen.

(43) Between Two Fires. Head of a man between two angrily disputing women.
Water colours and pen.

(44) Illustration to 'The Vicar of Wakefield,' Chapter XXXI. The wedding procession to the church. Inscribed, *Even as were going along to church, to which I led the way, all gravity had quite forsaken them, and I was often tempted to turn back with indignation. In church a new dilemma arose which promised no easy solution.*
Pen-and-ink.

(45) Illustration to 'The Vicar of Wakefield,' Chapter XXVI. The Vicar in prison with his family and exhorting his son. Inscribed *And as for you, my son, continued I, it is by the labour of your hands we must all hope to be supported. Your wage* [as a] *day labourer will be full sufficient with proper frugality to maintain us all, and comfortably too,* etc.
Pen-and-ink.
Engraved in aquatint (in reverse) for the edition of 1823, p. 187.

(46) Illustration to a Story. A traveller in an inn room startled by the appearance of a young man in a night-dress kneeling to him with a paper in his hand.
Pen-and-ink.

(47) The Pretended Magician. A man in an armchair terrified by the prophecies of a 'magician' lying l. on a sofa, surrounded by stuffed animals and images; a servant laughing in the background.
Pen-and-ink.

(48) Actions and Attitudes of the Human Body. Ten small separate figures on a single sheet.
Pen-and-ink.

(49) Action of the Bones and Muscles of the Human Body. Ten studies similar to the preceding.
Pen-and-ink.

(50) (*a*) In Covent Garden Market. A stall of shrubs and flowers in pots, with a man leaning against a post and a woman seated near, smoking a pipe.
Pencil, with water colours and pen in parts.

(*b*) Street Scene. A fat lady and her boy, followed by a dog, passing a shop door.
Pencil, with water colours and pen in parts.

(51) Three Men in Sixteenth Century Costume.
Water colours and pen.

(52) Kynance Cove, Cornwall.
Water colours and pen.

(53) The Lizard Light House. Inscribed, *Lizard Light House.*
Water colours and pen.

(54) (*a*) Illustration to an Eastern Story. A youth and two ladies at supper, interrupted by men rushing in with bastinadoes.
Water colours and pen.

(*b*) Illustration to an Eastern Story. A prince and princess seated on a divan surveying trunks full of stuffs.
Pen-and-ink.

46. Album, containing 58 small drawings.

(1) A Farmyard. A farmer and a milkmaid watching ducks and pigs feeding.
Water colours and pen.

(2) A Thames-side Wharf. Boats being loaded with barrels at a wharf.
Water colours and pen.

(3) The Landlady. An old bachelor by his fireside turning to talk to the fair landlady.
Water colours and pen.

(4) Angling. A man baiting his hook on the bank of a pond, with a girl seated by him; a house in a garden beyond.
Water colours and pen.

(5) 'The Beauty and the Beast.' A hideous pimply-faced man offering two huge money-bags to a scornful beauty. Inscribed with title.
Water colours and pen.

(6) 'Peace and Plenty.' A soldier and sailor, home from the wars, each with a wooden leg, drinking punch with a woman who sits between them on their knees. Inscribed with title.
Water colours and pen.

(7) At Chiselhurst. A tradesman meeting a girl with flowers in her hand in front of the gate of a park which a man in a cloak is entering. Inscribed with a quotation from a guide book, *Chiselhurst, A village near Bromley, etc.*
Water colours and pen.

(8) The Faro Table. A group of gamblers round a hazard table.
Water colours and pen.

(9) Asking the Way. A young man with a bundle on his shoulder asking his way of a woman riding home; a windmill on a hill beyond.
Water colours and pen.

(10) The Ship's Carpenter. A naval officer giving directions to a carpenter who is working on the bows of a ship in dock.
Water colours and pen.

(11) Illustration to an Eastern Story. A man whipping another man whom he has harnessed to a grinding-mill.
Water colours and pen.

(12) 'Farewell Old Fumbler.' A sailor and a woman carrying a chest and a bag of money, kicked out of a house by a stout old gentleman with a candle in his hand. Inscribed with title.
Water colours and pen.

(13) The Glutton. A plethoric bald-headed glutton eating and drinking. Inscribed: *Such, whose Sole bliss is eating, who can give but that one Brutal Reason why they live. Congreve.*
Water colours and pen.

(14) Portrait Study. Head of a man in three-quarter face looking l.
Water colours and pen.

(15) On a Balcony. A lady and gentleman drinking wine together on a balcony.
Water colours and pen.

(16) Study of a Preacher. With face and hands uplifted.
Water colours and pen.

(17) Portrait Study. Half length of a man sitting at a table and smiling.
Water colours and pen.

(18) Head of a Divine. Profile head looking l., wearing a skull cap.
Water colours and pen.

(19) The Barber. A barber pouring a stream of lather over his customer's face.
Pen-and-ink, partly tinted.

(20) South Sea Islanders. A savage with a fishing net, and another with a pole on his shoulder, by the sea shore.
Indian-ink wash and pen, slightly tinted.

(21) A Rustic Encounter. A man and woman meeting near a stile at the entrance to a wood.
Water colours and pen.

(22) 'Last Scene of All.' Head of an old man in the last stage of decrepitude, watched by a buxom nurse. Inscribed with quotations from the Psalms, *The Days of our age are three score and ten*, etc., and from Shakespeare, *Last scene of All that ends this strange eventful history*, etc.
Water colours and pen.

(23) Masqueraders. A man and woman.
Indian-ink wash and pen, slightly tinted.

(24) The Visit of Dr. Syntax to the Widow Hopefull at York. Dr. Syntax at supper with the widow, who holds a guitar; Squire Hearty peeping from behind a screen. Inscribed, *Nothing is so intolerable as a rich Woman.*
Pen-and-ink, slightly tinted in parts.
Etched by the artist for the Second Tour of Dr. Syntax.

(25) 'The Old have interest ever in their eye.' Study of an old man's and old woman's heads, side by side. Inscribed with above title.
Water colours and pen.

(26) (*a*) Going to Market. A young farmer and his wife walking across the fields with basket and bag.
Water colours and pen.
(*b*) Going to Market. A woman on a donkey with panniers followed by a man in a smock frock.
Water colours and pen.

(27) (*a*) Dr. Syntax and his Counterpart drinking Punch together.
Pen-and-ink.
Etched by the artist for the Second Tour of Dr. Syntax.
(*b*) Missing the Coach. A stout lady and a boy, with many packages, shouting frantically to the coach already going away down a hill.
Pen-and-ink.

(28) (*a*) 'How to make the Best of Him.' A man trying to inspirit the jaded nag he is riding. Inscribed with above title.
Pen-and-ink, partly tinted.
(*b*) Head of a Crocodile and Parallel Human Profile.
Water colours and pen.
Compare the series catalogued below, No. 47.

(29) Carpet Beating. A lady and gentleman covered with dust from a carpet which two men are beating in the street; a boy pilfering from a Jew pedlar at the l. Inscribed, *Miserys of London.*
Water colours and pen.

(30) The Thieving Cat. An angry cook catching a cat in the act of stealing a fish.
Pen-and-ink, partly tinted.

(31) Home from the Wars. A soldier in tattered uniform and with bare feet led home by his father and mother.
Water colours and pen.

(32) Youthful Thieves. Two boys and two girls interrupted while stealing from a greengrocer's shop by an old woman who attacks them with a broom.
Water colours and pen.

(33) Market at Woolwich (?). Women buying crockery at a stall in an open air market; shipping beyond.
Water colours and pen.

(34) Woolwich Market. Buyers and sellers at the stalls; a church in the background.
Water colours and pen.

(35) Horses taking Fright in a Storm. A waggon with four horses, bolting in fright at a thunder storm, throwing the driver into the road.
Water colours and pen.

(36) 'Farmer Gillett of Brizenorton.' The farmer looking on while his wife feeds poultry in a yard. Inscribed with above title.
Water colours and pen.

(37) Fishwives abusing each other. Two old fishwives on a beach enjoying a wordy combat with the utmost energy; groups of people near.
Water colours and pen.

(38) 'Bailiffs Outwitted.' The same subject as No. 45 (20) (*c*), slightly modified.
Water colours and pen.

(39) 'La Laitière et le Pot de Lait.' A milkmaid who has stumbled and fallen with her pot of milk; a church and trees in the foreground. Inscribed with title.
Indian-ink wash and pen, slightly tinted.

(40) 'A Horse with a Nose.' A man starting from an inn door and vainly trying to pull his horse's head round; rustics drinking outside the inn. Inscribed with title.
Water colours and pen.

(41) 'The Caricature Portfolio.' A group of men and women looking over a portfolio at a desk together. Inscribed with title.
Water colours and pen.

(42) A Windy Day. Two girls, one of them blown down by a gust, the other carried up with her umbrella into the air; an old man and his daughter struggling against the wind.
Pen-and-ink, partly tinted.

(43) 'Flights of Fancy—Sign of the Bear Broke Loose.' A man wriggling with fright on his bed at the entrance of a bear into the room, while his wife crawls under the bed, and a monkey and three puppies chatter and bark defiantly. Inscribed with title.
Pen-and-ink, partly tinted.

(44) The Enraged Ox. Street scene; an old gentleman pinned to a door, round the neck, by the horns of an enraged ox, while a crowd of men and women beat the ox or run away in fright.
Indian-ink wash and pen, slightly tinted.

Etched in reverse by the artist, in 'Miseries of Human Life,' 1808.

(45) 'Commercial Dock, Deptford.' The entrance to the dock, with a glimpse of the river; sailors round a capstan in the foreground. Inscribed with title.
Pen-and-ink, partly tinted.

(46) The Concealed Lover. A man and his wife in night-dresses threateningly opening a door, behind which the lover lies concealed; a girl at the l. stands protesting, with arms outstretched.
Indian-ink wash and pen, tinted.

(47) The Baby. A nurse presenting a baby to its father.
Pen-and-ink, partly tinted.

(48) 'Road to Ruin.' A man and a woman riding together; following them, a man in a light pony-cart, driven by a woman. Inscribed with above title.
Water colours and pen.

(49) Waggoner and Chambermaid. A maid with a candle coming out of an inn door to speak with a waggoner who has just unharnessed his horse.
Indian-ink wash and pen, slightly tinted.

(50) Illustration to an Opera. A young lady between an officer and a divine, holding their hands, while all sing.
Indian-ink wash and pen, slightly tinted.

(51) A Mishap. A lady pitched from her horse on her head and exposed to the astonished curiosity of her Irish servant.
Water colours and pen.

(52) Prisoners Embarked in a Boat. Soldiers putting a man on board a boat to join a number of others.
Pen-and-ink, partly tinted.

(53) A Dance of Death. Skeletons in a churchyard dancing to Death's piping.
Indian-ink wash and pen, slightly tinted.

(54) Mounting a Horse. A stout little man trying to mount a restive horse, while a woman beats a barking dog with a broom.
Indian-ink wash and pen, partly tinted.

(55) Two Monks and a Nun.
Pen-and-ink, partly tinted.

Nos. 45 and 46 were presented by E. Gilbertson, Esq., November, 1901.

47. Album of 'Comparative Anatomy'; grotesque parallels between the facial expressions of men and animals.

(1) Title: sketches from the skulls of man, ass, elephant, horse, hog, stag, and ox. Inscribed with title *Comparative Anatomy. Resemblance between the Countenances of men and Beasts.*
Pen-and-ink.

(2) Parallel between Tiger and Warrior, dull Man and Donkey.
Pen-and-ink and water-colour tint.

(3) Heads of Rhinoceros and Cockatoo, with human parallels.
Pen-and-ink and water-colour tint.

(4) Grotesque Faces.
Pen-and-ink.

(5) Heads of Cow and Bull, with human parallels.
Pen-and-ink.

(6) Sea-Wolf, Lizard, and Red Gurnet, with human parallels.
Pen-and-ink.

(7) Heads of Young Ladies.
Pen-and-ink.

(8) Porcupine and Pig, with human parallels. Inscribed, *Amongst the numerous religions in the world, there is one which teaches us that the souls of human beings pass into the bodies of other animals—Pythogoreans.*
Pen-and-ink.

(9) Birds of Prey, with human parallels.
Pen-and-ink.

(10) Gurnet and John Dory, paralleled by an old lady and a college don.
Pen-and-ink.

(11) A Band of Grotesque Creatures, playing various instruments.
Pen-and-ink.

(12) Profiles of Man and Dog, Man and Cock. Inscribed with Latin quotations.
Pen-and-ink.

(13) Heads of Duck, Peacock, Chamois, and Ostrich, with human parallels. Inscribed in a later hand with names, and with the sentence quoted on No. (8)
Pen-and-ink.

(14) Head of Rousseau (?) Inscribed, *Rousseau, Molière, Racine, La Fontaine.*
Pen-and-ink.

(15) Mantelpiece with Grotesque Ornaments, and heads with numbered bumps above.
Pen-and-ink, and Indian-ink wash.

(16) Various Types of Physiognomy.
Pen-and-ink.

(17) An Elephant and a Squirrel, paralleled by an old toper with swollen nose and an old woman.
Pen-and-ink.

(18) Various Types of Physiognomy.
Pen-and-ink.

(19) Men in a Jury Box. Inscribed, *Special Jury.*
Pen-and-ink.

(20) Eagle and Ox, with human parallels.
Pen-and-ink.

(21) Bear and Ram, with human parallels.
Pen-and-ink.

(22) Types of Profile.
Pen-and-ink and pencil.

(23) Grotesque Heads.
Pen-and-ink.

(24) Grotesque Heads, and heads of Spalding and Moncrieff.
Pen-and-ink.

(25) Two Monkeys, with human parallels.
Pen-and-ink.

(26) Monkey and Rhinoceros, with human parallels.
Pen-and-ink.

(27) Types of Face. Inscribed, *The Malignant, the Old Trifler, the Dissembler, the Busybody, the Ostentatious, the Suspicious, the Penurious, the Plausible, the Detractor.*
Pen-and-ink.

(28) A Black Heron and a French Priest; heads of S. Clarke and Sultzer.
Pen-and-ink.

(29) Head of a Cock Contrasted with that of a Woman; head of a lion and of a man.
Pen-and-ink.

(30) Heads of Satyrs, and Head of a Negro.
Pen-and-ink.

(31) Head of a Man and Head of a Goat.
Pen-and-ink.

(32) Study for a Picture; the Incredulity of St. Thomas.
Pen-and-ink.

(33) Studies of a Head. Inscribed, *Study for a Picture of a good Man on his Death Bed. Hayman* (?)
Pencil.

(34) Head of John Dory and Fishwife; head of a bald man and a porpoise.
Pen-and-ink.

(35) Head of a Man with a Beard. Inscribed, *Honble. Wortley Montague.* And three other heads.
Pen-and-ink.

(36) Paralleled Heads; a hare and a Turk; a monk and a jackal.
Pen-and-ink.

(37) Grotesque Heads.
Pen-and-ink.

(38) Head of a Fop, and Head of a Camel; head of an old woman and a shrew.
Pen-and-ink.

(39) Ape-like Heads.
Pen and-ink and pencil.

(40) Heads of a Cock, Guinea Pig, and Sheep, with human parallels.
Pen-and-ink.

(41) A Satyr's Head.
Pencil.

(42) Grotesque Creature.
Pen-and-ink.

(43) Grotesque Creature.
Pen-and-ink.

(44) Types of Face.
Pen-and-ink.

(45) Types of Face.
Pen-and-ink.

(46) Grotesque Types.
Pen-and-ink.

(47) Two Heads; also head of an ox, with two human parallels.
Pen-and-ink.

(48) Types of Profile, male and female.
Pen-and-ink.

(49) Heads of Horses, and two grotesque heads of men.
Pen-and-ink.

(50) Heads of Animals and Men, partly repeated from No. (39).
Pen-and-ink.

(51) Bust of Gall the Phrenologist, with skulls of men and animals heaped round it. Inscribed, *Josephus Gall MDCCCXX.*
Pen-and-ink.

(52) Head of a Lion; and two heads of men in wigs.
Pen-and-ink.

(53) Grinning Grotesque Heads.
Pen-and-ink.

(54) Studies of Contorted Expression.
Pen-and-ink.

(55) Studies of Profiles.
Pen-and-ink.

(56) Two Dwarfs Embracing; and three grotesque creatures.
Brush and sepia over an outline transferred from another drawing (see note on Gainsborough, No. 18, Vol. II., p. 176).

(57) Fishes, and fish-like human profiles.
Pen-and-ink.

(58) Head of Men and of animals resembling them in particular features. Inscribed with notes in Latin.
Pen-and-ink.

(59) Head of an Owl and of a Judge; also three men's heads.
Pen-and-ink.

(60) Caricature Figures in Elizabethan Dress, and two grotesques.
Pen-and-ink.

(61) Heads of Military Men of the Eighteenth Century.
Pen-and-ink.

(62) Grotesque Figures.
Brush and sepia over transferred outline.

(63) Skulls of Animals repeated from No. (1). Inscribed, *The tameness of graminivorous animals and beasts of burthen is shown by the long, the pairing, and the inbent lines—for Example, the Horse, the Ass, the Deer, the Hog.* Above, a note headed *Comparative Anatomy.*
Pen-and-ink.

(64) Two Heads of Roman Emperors, and two other types of profile.
Pen-and-ink.

Presented by E. Gilbertson, Esq., December, 1885.

48. Album, containing sketches from the antique, all in pen-and-ink outline, some inscribed with notes on the persons represented.

(1) Bust of Alexander.
(2) Bust of Brutus.
(3) Bust of Lucius Verus.
(4) Bust of Nero.
(5) Bust of Brutus.
(6) Bust of Bacchus.
(7) Bust of Esculapius.
(8) Bust of Omphale.
(9) Bust of an Athlete.
(10) Bust of Galba.
(11) Bust of Theophrastus.
(12) Bust of the Nile God.
(13) Bust of Antinous.
(14) Bust of a Faun.
(15) Bust of Hippocrates.
(16) Bust of Hadrian.
(17) Bust of Vespasian.
(18) Bust of Lucius Verus.
(19) Bust of Claudius Albinus.
(20) Bust of Lucius Verus.
(21) Bust of Hadrian.
(22) Bust of Augustus.
(23) Mutilated Statue of an Amazon.
(24) Bust of Claudius.
(25) Bust of an Athlete.
(26) Bust of an Egyptian Priest.
(27) Bust of a Faun.
(28) Head of Antinous.
(29) Bust of a Young Roman.
(30) Bust of Bacchus.

(31) Bust of Hercules.
(32) Bust of Lucius Verus.
(33) Bust of Septimius Severus.
(34) Bust of Menelaus.
(35) Bust of Hercules.
(36) Bust of Minerva.
(37) Bust of Bacchus.
(38) Bust of Bacchante.
(39) Bust of a Faun.
(40) Bust of Bacchus.
(41) Bust of Comedy.
(42) Bust of a Young Girl.
(43) Bust of Serapis.
(44) Bust of Antoninus Pius.
(45) Bust of Tragedy.
(46) Bust of Paris.
(47) Head of Helios.
(48) Head of Medusa.
(49) Head of Isis.
(50) Bust of a Boy.
(51) Bust of Xenophon.
(52) Bust of Minerva.
(53) Bust of a Muse.
(54) Bust of Bacchus.
(55) Bust of Commodus.
(56) Bust of a Woman.
(57) Bust of Antinous.
(58) Bust of Jupiter.
(59) Bust of Virgil.
(60) Bust of Vespasian.
(61) Bust of Claudius.
(62) Bust of an Athlete.
(63) Head of a Roman.

49. Album, containing sketches from antique statues, all in pen-and-ink outlines, some with slight neutral-tint wash.
(1) Bust of Alexander. *Donné le 4 vendemiaire an xii par le Premier Consul au Musée Napoleon.*
(2) Antinous.
(3) Antinous.
(4) Otho.
(5) A Faun.
(6) Marcus Aurelius.
(7) A Roman Emperor.
(8) Septimius Severus.
(9) A Vestal.
(10) A Roman Emperor.
(11) Zeno.

(12) Drusus.
(13) Mars.
(14) Atys.
(15) Providence.
(16) Child with a Goose.
(17) The Emperor Julian.
(18) Hygeia and Telesphorus.
(19) Menander.
(20) Dacian King.
(21) Roman Emperor.
(22) Alexander.
(23) Pupienus.
(24) Priest of Mithras.
(25) Nero.
(26) Augustus.
(27) Esculapius.
(28) Roman Senator.
(29) A Roman, Seated.
(30) The Laocoon.
(31) A Priest.
(32) Isis.
(33) Minerva.
(34) Terpsichore.
(35) Ulysses.
(36) Silenus.
(37) Bacchus.
(38) Cupid.
(39) Meleager.
(40) A Faun.
(41) Esculapius.
(42) A Priestess.
(43) Mnemosyne.
(44) Discobolus.
(45) Cupid and Psyche.
(46) Boy Extracting a Thorn from his Foot.
(47) Roman General.
(48) Isis.
(49) Melpomene.
(50) Fisherman.
(51) Bacchante.
(52) Mercury.
(53) Apollo.
(54) Egyptian God.
(55) Draped Female Statue.
(56) Esculapius.
(57) Torso of Hercules.

Nos. 48 and 49 were presented by E. Gilbertson, Esq., July, 1885.

50. Album, containing slight sketches by Rowlandson on political subjects, with sketches supplied to him by amateurs, together with similar sketches supplied to Gillray (described Vol. II., p. 221). The numbers indicate the places of the drawings in the album, and the references are to Grego's 'Rowlandson.'

(3) The Westminster Mendicant. Sir Cecil Wray, the rejected Candidate for Westminster, 1784 (Grego, Vol. I., p. 135).
Pencil.

(14) Sketch Supplied to Rowlandson for 'Procession to the Hustings after a Successful Canvass,' 1784 (Grego, Vol., I. p. 135).
Pencil.

(16) Sketch Supplied to Rowlandson for 'The Fall of Dagon.'
Pencil.

(17) The Fall of Dagon. Fall of the 'Broad-bottomed' Ministry, 1784 (Grego, Vol. I., p. 112).
Pencil.

(19) Sketch Supplied to Rowlandson for 'The Times or a View of the Old House in Little Britain,' 1784 (Grego, Vol. I., p. 114).
Pencil.

(21) Sketch Supplied to Rowlandson for 'The Hanoverian Horse and the British Lion,' 1784 (Grego, Vol. I., p. 123).
Black chalk.

(23) Sketch Supplied to Rowlandson for 'Madame Blubber's Last Shift,' 1784 (Grego, Vol. I., p. 134).
Pen-and-ink.

(26) Sketch Supplied to Rowlandson for 'La Politesse Françoise,' 1784 (Grego, Vol. I., p. 147).
Pencil.

(27) 'Procession to the Hustings after a Successful Canvass,' 1784 (Grego, Vol. I., p. 135).
Pencil.

(45) Sketch Supplied to Rowlandson for 'New-Invented Elastic Breeches,' 1784 (Grego, Vol. I., p. 148).
Pencil.

(47) Sketch Supplied to Rowlandson for 'Sir Cecil's Budget for paying the National Debt,' 1784 (Grego, Vol. I. p., 122).
Pencil.

(52) Sketch for a Political Caricature.
Pencil.

(73) Sketch for a Portrait; a gentleman seated under a tree, with his hand on a dog's head.
Pencil.

Purchased May, 1854.

After Rowlandson.

The Careless Wife. A copy in a different key of colour and with more detail of the drawing described above, No. 3.
Presented by E. Gilbertson, Esq., July, 1885.

RUNCIMAN, Alexander (b. 1736, d. 1785). Painter; born at Edinburgh; pupil of J. Norris; worked in Rome for some years from 1766, making friends there with Fuseli; returned to Edinburgh and painted subjects from history and literature; best known by a ceiling at Penicuik, painted with subjects from Ossian.

1. Design for Frontispiece to Henry Lucas 'Earl of Somerset.' The Earl taking leave of his wife and putting one hand to his forehead, while a waiting woman weeps l.; at the r., men-at-arms. Inscribed below, *O for a Charme against* (*the power of* crossed out) *thought.*

   Indian-ink wash and pen; roy., $8\frac{7}{8} \times 6\frac{3}{4}$ in.

   See note on the drawing of the same subject attributed to Henry Lucas, described above, p. 78.

   Purchased December, 1853.

2. An Apostle. Figure of an Apostle moving l. with hands spread out. Presumably after an Italian Master. Signed with monogram.

   Red chalk; roy., $10\frac{1}{8} \times 6\frac{5}{8}$ in.

   Purchased May, 1859.

RUPERT, Prince (b. 1619, d. 1682). Military general, draughtsman and mezzotint engraver; third son of Elizabeth, Queen of Bohemia; famous for his brilliant energy and rashness as a cavalry leader in the English Civil War, and afterwards as Admiral under Charles II.; made some scientific improvements in war material; introduced mezzotint engraving into England and scraped some fine plates himself.

1. A Mortar on a Boat. The bows of a boat, pointing r.; on the deck a mortar, over which a man is leaning; another man stands on the prow with a pole in his hand, and three men at the r., one pulling an oar. Above, a section of the loaded mortar.

   Pen and sepia, with sepia wash; roy., $6\frac{3}{4} \times 7\frac{3}{8}$ in.

2. Studies of Heads. A sheet of studies; sketch of the head and bust of a youth with flowing hair; many sketches of heads, and a small sketch of a man-at-arms.

   Pen-and-ink; roy., $5\frac{7}{8} \times 7\frac{1}{2}$ in.

   Both purchased August, 1874, from the Earl of Wicklow. Formerly in the Howard Collection.

RUSKIN, John (b. 1819, d. 1900). Author and water-colour painter; born in London; pupil of Copley Fielding and J. D. Harding; famous as one of the most eloquent and impassioned writers of his age, principally on art in its relation to nature; also in later life (with immensely stimulating effect) on social and ethical subjects; an indefatigable and accomplished draughtsman of landscape, architecture, and the objects of natural history; Slade Professor of Fine Art at Oxford for two periods between 1870 and 1884; worked in England, France, Switzerland and Italy.

1. At Interlaken, Switzerland. Roofs of the town among trees, enclosed by the near mountains which rise abruptly r, fringed with pines, and with storm clouds, whitened by a passing gleam, boiling over the lower ridges. Inscribed *Interlachen.*

   Body colours on greenish grey paper; roy., $8\frac{1}{2} \times 13$ in.

2. Fribourg, Switzerland. View looking down on a row of cottages abutting l. on rock; in front of them a well on a road leading across a little bridge; beyond, water crossed by another bridge, and clusters of houses beyond. Inscribed, *Fribourg. Sketch for etchings of Swiss towns*, 1859. Signed (1879) *J. Ruskin.*

   Pen-and-ink and water colours on blue grey paper; roy., $8\frac{3}{4} \times 11\frac{3}{8}$ in.

3. Two on one mount, roy., viz.:—

   (*a*) View near Verona. View over the plain, bounded l. by hills, and in the distance by the Alps; under the hills a great church rising by itself.
   Pencil on buff paper; $6\frac{7}{8} \times 10$ in.

   (*b*) View near Verona. View from a hill-side rising l. into a ridge topped by a monument, and looking down on a river (the Adige) curving under the hills towards the r.; in the distance a little town, and beyond, the Alps; sun breaking through clouds.
   Pencil on grey paper, heightened with white; $6\frac{7}{8} \times 10\frac{3}{8}$ in.

4. Columns in the Vestibule of St. Mark's, Venice. Two detached columns, covered with sculptured ornament, standing in front of St. Mark's, with portico behind. (The artist's love of purple has led him to translate the material of these into that colour for his pleasure.)
   Water colours, purple and blue, on purple paper, picked out with white; $5\frac{7}{8} \times 3\frac{1}{2}$ in.

5. The Deluge; Sculptured Relief, Bourges Cathedral. A spandril between two Gothic windows, sculptured with a relief representing a great bird and two women sinking headlong. Inscribed, *Sculpture, Cathedral of Bourges, France. Women and birds sinking in the waters of the Flood.*
   Pencil on paper of two tints, heightened with white; roy., $11\frac{3}{8} \times 7\frac{5}{8}$ in.

6. Study of a dead Wild Duck.
   Water colours; imp., 13×21 in.

   All purchased May, 1901.

RUSSELL, John, R.A. (b. 1745, d. 1806). Portrait painter; born at Guildford; pupil of F. Cotes; painted sometimes in oils, but chiefly celebrated for pastel portraits in a style based on that of Rosalba Carriera; elected A.R.A. 1772; R.A. 1788; worked in London and in Yorkshire.

1. Portrait of the Emperor Leopold I.; after T. Worlidge. Head and bust in three-quarter face turned r., with broad-brimmed hat over flowing hair. Signed: *John Russell delin.*, 1760.
   Pen-and-ink; $7\frac{1}{4} \times 5\frac{3}{4}$ in.
   A boyish drawing, made in the artist's sixteenth year.

   Purchased May, 1894.

RYLAND, William Wynne (b. 1732, d. 1783). Engraver; born in London; pupil of S. F. Ravenet, in London, and of Boucher (for painting) and J. P. Le Bas, in Paris; introduced the chalk or stipple manner of engraving into England, producing numerous popular plates, chiefly after Angelica Kauffman; hanged for forgery.

1. Illustration to Fielding's 'Tom Jones.' Sophia, fainting at the pretended news of Tom Jones' death, is supported by Lord Fellamar and Lady Bellasto; groups at tables in the background. (The identification of the scene is doubtful.)
   Indian-ink wash and pen; circle; roy., 7 in. diam.

   Purchased August, 1875.

RYLEY, Charles Reuben (b. about 1752, d. 1798). Painter; born in London; began as an engraver; studied painting under Mortimer, whose style he followed; painted decorations for houses, and designed illustrations for books.

1. Three on one mount, roy., viz.:—

   (*a*) Illustration to Macbeth, Act II., sc. 2. Macbeth staggering from a doorway, stayed and exhorted by Lady Macbeth.
   Indian-ink wash and pen; $3\frac{3}{4} \times 2\frac{3}{4}$ in.

(*b*) Illustration to 'As You Like It,' Act. II., sc. 7. Orlando interrupting with drawn sword the dinner of the banished duke and his courtiers in the forest.
Indian-ink wash and pen; 4½ × 3 in.

(*c*) Illustration to 'Twelfth Night,' Act IV., sc. 1. Sebastian and Sir Toby stopped in their quarrel by Olivia.
Indian-ink wash and pen; 4⅝ × 3⅛ in.

Bequeathed by Felix Slade, Esq., August, 1868.

2. A 'No Popery' Riot. An uproarious crowd, in the centre of which is a man waving a hat, and holding a flag inscribed 'No Popery' Beside him is a man with frothing tankard; at the l. two women fighting, and behind, a man on horseback among the crowd; at the r. a man helping a woman who has fallen down. Signed *C. R. Ryley.*
Sepia wash and pen; roy., 4⅜ × 11⅜ in.

Purchased March, 1868.

3. Devonshire Place and Wimpole Street from the New Road. Signed *C. R. Ryley delt.*
Indian ink; 4⅞ × 7 in.
Engraved by G. Barrett, 1799.
No. 96 in Portfolio XXX. of the Crace Collection of London Views, purchased November, 1880.

RYSBRACK, John Michael (b. about 1693, d. 1770). Sculptor; son of an Antwerp painter; studied at Antwerp; came to England 1720, and became the most fashionable sculptor of his day; executed a number of monuments and excellent portrait busts; worked in London.

1. Design for Monument to Sir Isaac Newton in Westminster Abbey. A lofty pyramidal relief, representing Newton reclining on a sarcophagus (adorned with sculptures of child genii) and pointing to a scroll held by two winged cherubs; above, Urania reclining on a globe, beneath a star. Signed, *Michael Rysbrack, Sculptor, fecit.*
Sepia wash and pen; roy., 13⅜ × 6⅞ in.

2. Design for Monument to Earl Stanhope in Westminster Abbey. A pyramidal relief, representing Earl Stanhope in Roman costume reclining on a sarcophagus, with Britannia seated above and a cherub supporting a shield l. Signed, *Michael Rysbrack, Sculptor, fecit.*
Sepia wash and pen; roy., 13⅜ × 6⅞ in.

Nos. 1 and 2 were purchased July, 1859.

3. The Witches in 'Macbeth.' The three witches moving from the l. round a smoking cauldron, chanting as they go.
Sepia wash and pen over red chalk, heightened with white; roy., 7½ × 9¼ in.

Purchased July, 1865.

4. The Witches in 'Macbeth': another design. The three witches moving round their cauldron; the figures closer to each other and to the cauldron than in the preceding design.
Sepia wash and pen over red chalk, heightened with white; roy., 8¾ × 5½ in.

Purchased August, 1868.

5. St. Joseph; Study for a 'Flight into Egypt.' Joseph walking with a staff towards the l., holding in his hand the bridle of the ass (which is not seen).
Sepia and red chalk; roy., 7¼ × 4⅞ in.

Bequeathed by W. Fawkener, Esq., 1799.

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